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des

Maladies de la Peau

et

DE L'ESTOMAC

Maladies du Cuir Chevelu -- Maladies Vénériennes

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Le **D**^r **MONNET** a publié sur ces maladies un livre intitule : *Peau et Estomac* envoyé franco contre **1** fr. en timbres français ou en mandat-poste.

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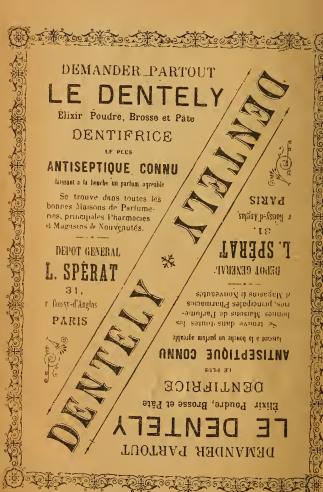
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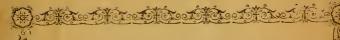
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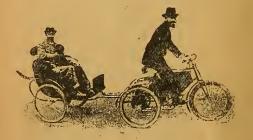


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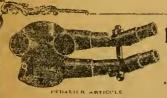
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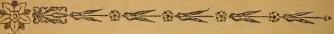
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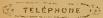
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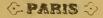
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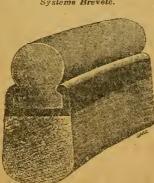


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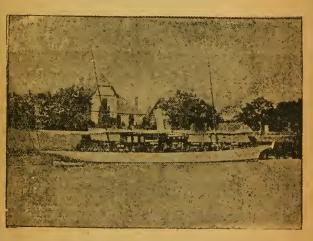
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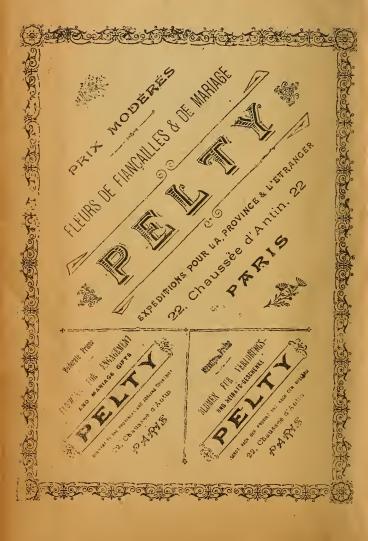
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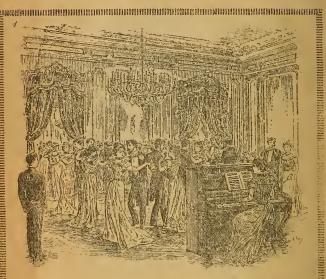
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Lézinnes, 3 février 1898

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Ses multiples applications en font un produit recherché à l'égal des plus beaux cuirs et des plus jolies étosses, par les Architectes, Décorateurs de Style et d'Ameublement, Tapissiers, Maroquiniers, Gainiers, Relieurs, etc.

& APPLICATIONS

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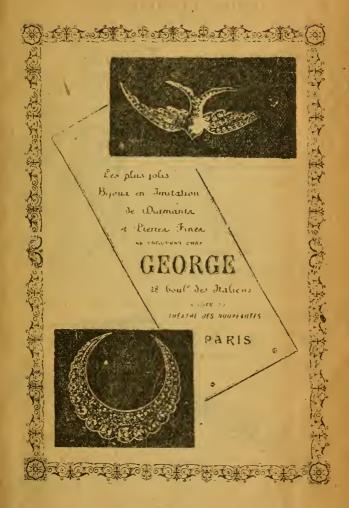
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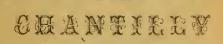
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PART II.

EXPOSITION.

The table of contents for this part will be found at the end of the book.

PREFACE

Monsieur: You have undertaken one of the most useful of tasks. I know nothing more pleasurable than a good guide; in the street, in a new city, wherever it is, he who takes you by the hand is welcome.

You seek to present Paris, that great Paris, our beloved Paris, to the Foreigner, and you escort our future guests from the steamship on which they embark to the hotel where they alight. With rare skill and excellent practical judgment you have made yourself their cicerone for the real Vie Parisienne, with this difference, that you have given them, on the subject of our monuments and our habits, matters of our daily life and of art, details and information drawn from the worthiest sources and calculated to give to your book real and lasting value. I have not controlled and I do not countersign all your personal estimates of the Parisians of 1900.

I do congratulate you, and very sincerely, on having drawn a vivid, realistic picture of the new Paris, of the Paris of this closing and opening of a century. Your excellent guide, your Cicerone International, which is a sort of pocket edition of Paris, will be consulted as much in the future as to-day.

And I like it because it makes one like Paris, the city the most worshipped and the most abused of all the world, that city where one is ever welcome, the city not to live in which would make me desolate had my lot condemned me to live elsewhere. "City of mud and smoke," said Jean Jacques, who, for that matter, might have said as much of any other city

where, surrounded by brick and mortar, he could only long for daisies.

City of bustle and of thought, of pleasure also, but a delicate pleasure, whose very peculiarities carry with them I hardly know what artistic charm. Ah! that Paris, you have found it out, Monsieur, from its Académies down to its very cabarets chatnoiresques, and it is just that which gives the charm and value to your book.

Je serai votre guide Dans la ville splendide

runs the opera of Meilhac and Halévy.

You could well say this yourself, and with more truth; I repeat it, and I foresee that the greater part of the visitors to this Exposition—grand dream of Art and of Industry—will have your bright and agreeable book in their baggage, just as we have our Joanne and the Germans their Baedeker.

You are a pleasurable guide, of great charm of manner and of matter whom your future readers will take as much pleasure in following as I myself have just enjoyed. And in this connection, Monsieur, I wish you, with all my heart, the success which your valuable work deserves and will attain to. Devotedly yours,

Jules Claretie.

Paris, Nov. 9, 1899.

INTRODUCTION

"I foresee that the greater part of the visitors to this Exposition will have your bright and agreeable book in their baggage, just as we have our 'Joanne' and the Germans their Baedeker."

Such are the words which the eminent Academician in his all too flattering letter has addressed to me. In the midst of overwhelming occupations he has had the goodness to find a moment to devote to this work, which I dedicate, Reader, to you, about to be dazzled, for the first time, by the City of Light.

Guide Joanne and Guide Baedeker! These are words of learned men of world-wide fame. In the wake of such masters, what can he do who makes no pretension to new learning? The author has no pretension of that sort.

He has sought not to deal with erudition, but with practical information. His ambition is to be practical, the most practical of all the guides. To this end he has thought it well to take the traveler at his starting point, in order to have time to bring to his notice the precautions necessary to rid the voyage of annoyance.

To spare the reader worriment and disagreeable surprises has been the continual purpose and sole object of these lines.

I have thought that after pointing out the sights of the capital it would not be wise to discourse on wherein their beauty lies, or in the museums to call attention to such or such a picture as a masterpiece. Such a course would be unjust to the reader, who, by implication, would be made to appear incapable of

INTRODUCTION

discerning for himself the beauties before him. It has been, on the other hand, a point to put forward such information as the Foreigner could not work out for himself: practical details; means of transportation; customs of the city; everything contained in it which is worth seeing; in short, to add to comfort, to economize time and money and to help in avoiding imposition. Have I succeeded? The future will answer. In any case, I ask indulgence, and if important information be found lacking, that it be made known to me, not in a spirit of bitterness, but rather with thoughts dwelling on days when I may have rendered effective service.

VICOMTE H. DE KERATRY.

December, 1899.

PART Ì.

PARIS



CHAPTER I

FROM NEW YORK TO HAVRE

The Selection of a Steamer

Once decided upon the date of departure, the first thing to do is to select the steamer which will take you to France. There are several companies engaged in the passenger traffic between the United States and Europe. Each has its good points, and oftentimes, when one sees in the newspapers that a steamer has made the voyage in six days, you may hear him exclaim: "This is the steamer for me!"

I would probably be of the same opinion if I undertook to make a purely business trip, notwithstanding that the most rapid racer of yesterday is not always victorious in the race of to-morrow. For it has quite often happened that a steamship line with a great reputation for speed has been beaten by the new steamer of a company considered slow until then.

Be that as it may, we have to deal in this instance with a purely pleasure trip, and the question of comfort is therefore of paramount importance. You cannot and should not sacrifice your comfort for the sake of shortening your sea trip by a few hours. I am one of those whose experience make them prefer being even eight days on board a steamer in a comfortable cabin, surrounded by experienced and polite attendants, sitting at a table luxuriously served and partaking of a most refined cuisine whose dishes are specially concocted to triumph over the most rebellious appetite, to being transported in fifteen hours less time in a steamer where everything is sacrificed to speed, and where you receive hardly any more consideration than a piece of luggage; luggage, to be sure, which is relegated into a cabin for which you pay a very high price and in which you are very uncomfortable.

If we are of the same opinion on that point, let us seek together those steamers offering the greatest amount of comfort. The task will be easily accomplished by referring to the Table of Contents of this very book. The sole and only steamship line that serves an absolutely perfect table, in all its appointments, is the French Transatlantic Company.

This point is universally recognized by the transatlantic travelling public. On board the steamers of that Company the perfection is not solely limited to the question of food, the cabins are real rooms and the punctilious attendance surrounding the passenger is nowhere else to be found at an equal degree.

"That may be all true," some will answer, "but the steamers of that line make port after the steamers of some of the other lines."—Well, in my estimation, to arrive in Paris at five o'clock on Friday afternoon by a direct line, instead of arriving at noon by an indirect route, after numberless transhipments of many annoying kinds, does not weigh in the balance—the few hours gained assuredly do not compensate for the fatigue endured nor for the variety of discomfort experienced. Moreover, one should not lose sight of the tediousness of the passage on board of a steamer with a cabin where you are ill at ease with an uninviting table for consolation. In this case, your sole enjoyment lies in the anticipation of being relieved of your misery on reaching port. On the contrary with the French line, as I have heard it expressed a hundred times, you find yourself regretting that the passage has not been of a longer duration.

But I will take the liberty here to remark that if all the steamers of the French Transatlantic Steamship Company are not classed in the category of greyhounds, the Company will supplement its fleet during the Exposition with two superb new steamers, La Lorraine and La Savoie. They are an improvement upon the famous La Touraine, which has lowered many records, and it is said of the new additions to the fleet, that their equal in beauty and speed will not be found afloat for a long time to come. In thus advising you, I assure you pleasure, speed and comfort—enough to satisfy the most exacting.

The French Transatlantic Company has agencies in all the large cities, where tickets can be purchased. The following table will furnish you the necessary information upon that point:

Agencies of the Compagnie Générale Transatlantique

COMPANY'S HEAD OFFICE, 6 RUE AUBER, PARIS

Branch Offices in Paris

Cabin Passengers, 12 Boulevard des Capucines (Grand Hotel). General Ticket Office (under Terminus Hotel). Steerage Passengers, 6 Rue Auber. Freight, 5 Rue des Mathurins.

Principal Agencies

L. Boyer, Principal Agent, 43 Quai d'Orléans, Havre, A. A. Salmon, Gen'l Agent, 36 Leadenhall St., London, Robert Emmet, Asst. Agent, 28 Chapel St., Liverpool.

Principal American Agencies

New York City: Eug. de Bocandé, 32 Broadway.
Boston, Mass.: Duncan Bailly-Blanchard, 103 State Street.
Baltimore, Md.: Arthur W. Robson, 133 E. Baltimore Street.
Chicago, Ill.: M. W. Kozminski, 71 Dearborn Street.
New Orleans, La.: M. Orfila, 213 Carondelet Street.
Philadelphia, Pa.: Jos E. Miller, 131 So. Fifth Street.
San Francisco, Cal.: J. F. Fugazi & Co., 5 Montgomery Ave.
Washington, D. C.: G. W. Moss, 921 Pennsylvania Ave,
Montreal, Canada: J. de Sieyes, 1672 Notre-Dame Street.

When everything is taken into consideration, the price for the first cabins on the steamers of this line are undoubtedly moderate, but in regard to the rates asked for the second cabin, one is at a loss to understand how the Company can, for so modest a sum, give its passengers so comfortable quarters and serve a table almost equal—for the variety and daintiness of comestibles-and assuredly as abundant as that served in the first cabin. All of this leads the travelling public to make comparisons between the Compagnie Générale Transatlantique and its competitors for public patronage, with the invariable verdict favoring the French line in about the following ratio: while its first-class cabins are beyond all comparisons, its second-class cabins are on a par with the first-class cabins of any other line—the same comparative gradation running throughout the scale. This is a matter well worthy the serious consideration of the travelling public.

Precautions to be Taken Before Sailing

One of the most essential conditions for travelling with ease is the sufficiency of ready funds. However, it is imprudent to carry about you a large sum of money which may keep you in a state of uneasiness. You can easily obviate this inconvenience by taking with you merely the sum necessary for current expenses and depositing the bulk of your money with a banking-house, taking in exchange a letter of credit. This will relieve you of all cares on that score. On the other hand, you should ascertain before parting with your money, that you are dealing not alone with a responsible house, but you must have also the absolute assurance of its uncontrovertible expeditiousness, in order that once in Paris, or in any other European city, you are not made to wait indefinitely for funds because the New York house has failed to notify in time its European

correspondent. You will not experience any such drawback by dealing with John Munroe & Co, 32 Nassau Street, New York, who issue letters of credit for the use of travellers, in pounds sterling and francs. In Paris, travellers holding these credits will find the offices of Messrs. Munroe & Co., No. 7 Rue Scribe, most conveniently situated, near the Opera House and the hotels so much frequented by Americans. Messrs. Munroe & Co. open deposit accounts for travellers subject to chèque, purchase and sell drafts on the United States, etc.

If you are not a resident of New York, and without a place in the city where letters or telegrams can reach you, give instructions to have them addressed directly on board ship, mentioning the name of the steamer upon which you have secured passage.

All letters and telegrams received on board are placed upon the middle table in the parlor and remain on board until the last minute before leaving. The head-waiter, who speaks English, and who is at his post at the head of the main gangway, welcoming passengers on board, will give you all necessary information on the matter.

Letters and telegrams can also be received on arrival at Havre. The tugboat which meets the steamer an hour before docking, brings the mail and dispatches, which are immediately distributed among the passengers. Advise all your would-be correspondents when addressing their missives to carefully inscribe: I. (Your name). 2. (Steamer's name), 3. (Code word: TRANSAT.). 4. HAVRE.

If you can receive telegrams, you also can send them until the very last moment before sailing, while on the arrival of the steamer on the other side the head-waiter will see that any message, by cable or land, is immediately dispatched. But here, allow me to give you a bit of information equally useful, for that matter, to those who may have to cable you during your stay in Europe—i. e., all such dispatches from New York should bear the extra direction "via P. Q." (no charge for these two words), because the French Cable Company having the only direct cable between the United States and France, its service is naturally the most rapid.

There is another very essential precaution to be taken before sailing. It is not alone the choice of a hotel, but that of securing a room in the hotel you have selected. In Chapter II, you will find the necessary information upon that subject. By neglecting to take this precaution you will expose yourself, especially in Exposition times, to canvass

notel after hotel without finding a suitable room, and be orced at last to lodge in miserable quarters. Such a beginning is of a nature to spoil your trip; on the other hand, with an ordinary amount of foresight, you will avoid all innoyances susceptible to mar your sojourn in Paris. Thereore, some time before taking the steamer, you will have written to Paris for a room in the hotel of your choice, tating exactly, in accordance with the informations given in this subject in Chapter II of this Guide, the price you are willing to pay, the accommodation you require, and the date ou expect to take possession. If before stepping on board ou have neglected taking this precaution, you should give he head-waiter a cablegram formulated as follows (pads of lank messages are to be found on the dining-room table):

In Chapter III, we give the cable rates—which are the ame with all companies—advising to specify via French.

It is proper that I should add a last advice to all those I ave already given—and which may probably be considered uerile by those who are accustomed to cross the Atlanic, but it may be very useful to those who cross for the first ime and for whom this work is specially written. Therebre, if, for any reason whatever, you entertain any doubt bout either your right of taking presents into France, or are need of information about French law, I advise you to call to the French Consulate, 35 South William Street, New York City. Mr. Bruwaert, the Consul General of France in New York, with his native amiability, will give you any nformation desired on those points.

Passage Tickets

We shall now speak about the manner of securing your bassage and berth. Those who reside in any other city than New York, will find at page 3 the address of the branch gencies of the Compagnie Générale Transatlantique, where hey can provide themselves with passage tickets. If you eside in New York, or reach the city without having prejously secured your passage, you should call at the prinipal office of the Company, No. 32 Broadway. At the headwarters, as at the agencies, you will be shown the diagram adicating the interior appointments of the steamer whose

departure coincide with the date you have fixed for sailing to Europe. The clerk will point out on the diagram the berths yet unsold and corresponding with the amount you intend paying. It seems superfluous for me to state that at the New York headquarters and on board the steamers of the Company the English language is as fluently spoken as the French—Spanish is also generally spoken on board.

But, in regard to your cabin, I feel here like intruding with an advice which is especially intended for the tourist with fair means. If your trip is one of pleasure, an expense of twenty dollars more or less is not, after all, to be considered. Therefore, I advise you to take an upper-deck cabin, but you will have to speak a long time ahead, for they are much sought after. During the last Paris Exposition the line had to refuse, on an average, over two hundred passengers every trip of its steamers. This is explained, not alone by the fact that the American public knows how to appreciate the comfortable existence one has on board the French steamers, but also because the French line is the Company which lands its passengers but four hours distant from Paris.

I am so much in favor of securing on board the greatest comfort attainable, that I should strain a point, even to the extent of suggesting to spend one dollar per day less while in Paris, and engage, if at all possible, one of those cabines de luxe, in which you have all the luxury of a room at a first-class hotel, with private baths and toilet, especially if you can secure it on board La Touraine, L'Aquitaine, or on one of the two new steamers, La Lorraine or La Savoie.

With your cabin and railroad tickets—for at Havre a special train carries the passengers to Paris on the arrival of the steamer—you will receive two blanks to be filled by you, they are as follows:

CABIN BAGGAGE

Berth 1	Vo																																
Name																																	
S. S																																	
Sailing	٠.	•	•	•	•	٠	٠	٠	٠	٠	٠	٠	٠	٠	•	٠	٠	•	٠	•	٠	٠	•	•	•	•	٠	٠	٠	I	9	0	0

Cabin Baggage intended for Paris must be registered on board before arrival at Havre.

HOLD BAGGAGE

Must be registered on the dock before sailing. Passengers can have it checked on Wednesday afternoon previous to departure.

Name.																			
S. S																			
Cailian																,	_	_	_

With your passage ticket secured and your luggage checked, you have but to wait for the hour of sailing.

In the event of your having been unable, owing to unforeseen circumstances or negligence, to secure your passage in advance, you can do so on the steamer's wharf up to the last hour of sailing, provided there are any berths left, but do not count upon such good luck in the summer time, much less in Exposition times.

Before advising you on matters specially affecting your comfort on board, I will give you an additional item of information of which many Parisians are not cognizant. If you have a friend in Paris who proposes to meet you at the railroad station, in order that he should not miss the arrival of the special train, write him to call at the head-quarters of the Compagnie Générale Transatlantique, No. 6 Rue Auber, requesting for a telegram to be sent informing him of the hour passengers by your steamer will reach the Saint-Lazare station. He will thus receive the news six hours before your arrival in Paris, and 10 cents will cover the cost of the service.

The Departure

On reaching the wharf, with your baggage carefully checked and counted, you should point out to the porters on the dock the pieces intended for the hold, and have them carried to the scales to be weighed by the Company's employés, to whom you show your ticket, and who will give you a small check for the number of pieces to be placed in the hold. You present this small check at the office in front of the first gangway, where, upon exhibiting your cabin ticket, the clerk will retain it in exchange for a bill of lading, which you must keep in a secure place, because, on landing in Havre you will need it to claim your baggage; if lost, you would be subjected to great inconvenience before recovering your belongings. Return then to your hand parcels, attendants are there awaiting your orders to carry them in your cabin. You are aware that Saratoga trunks are not tolerated in the cabins -- a small flat trunk, known as a cabin trunk, is all that is allowed.

You should reach the steamer's dock at least one or two hours before sailing time, in order to avoid haste and confusion.

On Board the Steamer

STEPPING ON BOARD.—Free of cares, walk up to the gangway. On reaching the deck you will meet the head-

waiter at the landing of the staircase which leads to the cabins. Show him your ticket and ask the way to your cabin, to which you will proceed immediately and ascertain whether all your parcels are there. If anything is missing, press the electric button at the side of the berth and the waiter who has charge of your quarters will come immediately and straighten matters.

Having ascertained that all your parcels are on board, you are free to quietly return to the deck, and enjoy at ease the animated scene presented on board a large steamer on the eve of sailing. But if you have a dispatch to send or a letter to write, ask the head-waiter or a garçon (waiter)—all speak English—to show you the parlor, where you will find the necessary writing material and blanks. Intrust letters and dispatches to the care of the head-waiter, and you may rest assured that neither will go astray through his neglect.

If friends and relatives have come on board to bid you bon voyage, do not feel anxious about the danger of their remaining too long and being carried off. An employé goes around ringing a first bell, which is the signal for the final adieus; while the second bell, which is rung a little later, warns you that in a few minutes the gangways will be removed—the time has come for your friends and relatives to leave.

LEAVING THE DOCK.—The gangways have been heaved down, the regulation ear-splitting blasts have been sounded by the steamer's whistle, the huge floating mass slowly glides off the dock, myriads of handkerchiefs flutter, the loving hand shoots the parting kiss, the vessel has cleared its watery cradle, the friendly faces grow less distinct, you are off for the shores of France!

Speeding slowly over the last stretch of the Hudson River, with the metropolis and its giraffe-like *sky-scrapers* on the left, while on the right the State of New Jersey unfolds a panorama of intercepted heights and swamps (dignifiedly called meadows), you suddenly enter the inner bay, leaving on your right the Statue of Liberty, fruitlessly Enlightening the World; a few turns of the screw and you have reached the straight dividing Long Island from Staten Island, and which leads into the incomparable bay of New York proper, thence through the Narrows—passing the Quarantine, with Coney Island, Rockaway and Long Beach successively on your left, and the imposing Highlands of Navesink on your forward right, you finally pass through the Sandy Hook

channel, the gateway to the ocean, where the steamer is given rein after dismissing the pilot.

Having reached the high sea, the spectacle assumes the monotony of blue skies and dark green waters, the moment is well chosen to seek your cabin in order to gather your valuables into a box or parcel along with the bulk of your money, keeping only enough pocket money for the trip. You intrust it to the steward; if the total value is over \$1,000, he will give you a receipt, and tax you at the rate of one per cent.; if you desire, he will also receipt for a lesser amountthis will relieve you of all anxiety during the trip. Notwithstanding that nothing should be feared on the part of the employés of the Company, this precaution should not be neglected. Little is known about the character of many of the passengers, and it may happen, as in the case of many hotels, that an unscrupulous gentleman might proceed with a domiciliary visit to your cabin while you are dreamily reposing on deck.

Moreover, the steward, as its name implies, is not merely a commissary general, but he is at the same time the cashier of the board. He is the dispenser of favors as well as the righter of wrongs; therefore, if you have any particular claims to make or favors to ask, you should have recourse to him.

For instance, if you are in the second cabins, and desires, for one reason or another, to change to first cabins; or again, if you want to change your cabin for a better and a higher priced one, it is with the steward that those matters should be settled. He will operate the change for you, and charge pro rata for the remaining days of the trip.

You should also, at the very beginning of the voyage—unless you have brought your own, or have secured one in taking your ticket, or that you have decided to cloister yourself in your cabin—secure a reclining chair, for which a charge of one dollar is made.

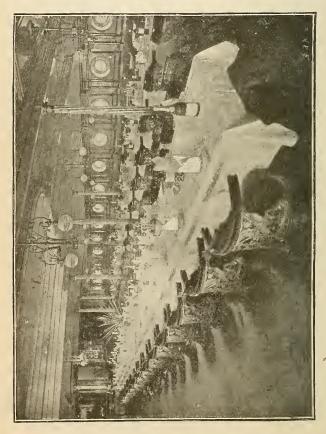
Life on Board

On the first day, especially with the noon breakfast—which on that day is not served at the regular hour—places at the table being yet unassigned, everybody sits where he pleases. However, do not infer from this experience that life on board is not regulated. Already, at the dinner in the evening, the head-waiter will assign you at the table a place which you will occupy during the whole voyage.

Since we are speaking about meals—one of the principal distractions on board—I will here give you the hours at

which they are served. As early as 7 in the morning, you will hear the sound of a bell through the passageways. It announces the first or small breakfast, which is served until 9 o'clock. If, through habit or indolence, you do not care rising before 9, the waiter (for men) or the chambermaid (for women) will bring you the coffee in your cabin. You have the privilege—although it is not customary with the French—to order a regular breakfast, such as you may be accustomed to partake of while at home, but as the regular breakfast will be served at 11 o'clock, it is considered unadvisable to load one's stomach at so early an hour.

The regular breakfast lasts from 11 until 1 o'clock. This implies that every one drops along at his or her own sweet



will. It is not expected that you should appear in an elaborate toilet at this meal; however, a too accentuated négligé would assuredly be improper.

The dinner is more dressy, and you are expected to make your appearance in correct form. It is served punctually at 6.30, and ordinarily lasts about two hours.

If, between meal times—or at any time, for that matter—you should feel hungry, the waiters on deck will bring you chicken, roastbeef or ham sandwiches.

The hours of meals—regular breakfast and dinner—are rung on deck and in the passageways. The first bell'is rung half an hour before meals, to give you time to prepare, and the second bell at the precise time set for the meal.

A comfortable bathing-room is near your cabin, with an attendant who will have everything in readiness if you fix in advance the hour at which you desire taking your daily bath. When you retire at night leave your shoes at the door to be polished. There is also a barber shop on board, in charge of a competent barber.

One of the most agreeable pastimes on board is to remain on deck, contemplating the immensity of the ocean, and in turn pursue the reading of an interesting book. You can buy at the ship's well-stocked library English and French works.

At twelve o'clock noon, the steamer's whistle lets out a shrill blast which announces the exact time of the day. Regulate your watch—which will be about forty minutes slow—otherwise, on landing in France it would be five hours and a half behind time. Twelve o'clock is the time for the navigator to ascertain the position of the ship and to compute the run made in the previous twenty-four hours. On the marine chart, hung in the stairs leading to the parlor, a small flag indicates the position of the ship, and below the number of miles covered.

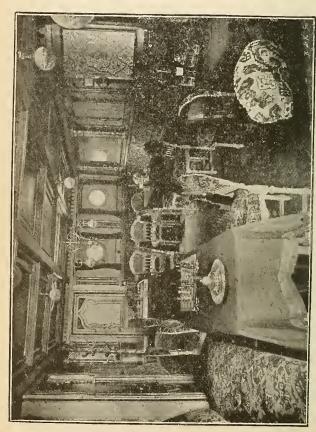
Description of the Vessel

The steamers of the Compagnie Générale Transatlantique being built upon two distinct models, it becomes necessary, in order to give an adequate idea of the distribution specially affecting the appointments reserved to the passengers, to describe in turn one type each of the two models.

On board La Gascogne, La Bretagne and La Champagne, the gangway which leads to that portion of the main deck reserved to third-class cabins faces the door opening on the main stairway at the left of the parlor; immediately underneath, and through the railed aperture in the centre of

the parlor, is seen the great dining-saloon, with passageways at its four corners, along which cabins are distributed on both sides. After going through the dining-saloon and the passageway on the right, a staircase leads to the smoking-room, with port-holes and doors opening on the main deck. The spar-deck above—which is the promenade deck—runs the full length of the ship. It is shaded by awnings, and the ship's boats are fastened along the railing.

In the new vessels, La Touraine, L'Aquitaine, La Savoie and La Lorraine, these various accommodations are raised one story. The large dining-saloon is replaced by a small dining-room for children, and above, on the main deck, is found the large dining-room, while one story still higher, at the centre of the spar or promenade deck, is the parlor, with



THE PARLO

the smoking-room forward, and aft about ten large cabins, with baths and toilets. A promenade over three yards wide, on each side, affords plenty of room for exercise.

Attached to the bath-rooms, on board of all steamers of the Company, is a boudoir for ladies wishing to rest.

The dining-room has a capacity of two hundred and fifty covers, spread upon three long tables and two rows of small tables, with revolving seats screwed to the floor, thus preventing crowding. When the number of guests exceeds the seating capacity, two dinners are successively served.

In the interval between meals, this luxurious dining-room is transformed into a parlor, and the tables, cleared and decorated, are covered with rich red cloth. Here you can write or read, and until 11 P. M. the waiters in attendance will serve anything you may desire.

The parlor is provided, on its four sides, with upholstered divans and has a rich library where you can purchase the latest works. When fatigued by promenading in the open air, you can retire in this parlor and read the three or four first chapters of this book, in order to be familiarized with its contents before reaching Paris.

The smoking-room—which is open until II P. M.—Is reserved, as its name implies, to men for smoking, card-playing and talking. A waiter is always in attendance; he will serve you sandwiches and drinks. Naturally, you will find here smoking tobacco, cigars and cigarettes of the Company's selection; all excellent, but moderate in price.

Nearing Land

After six days' ordinary sailing the time is approaching when land will loom up on the horizon. In the vague distance you begin to perceive a greyish speck, which increases in size and density until you are told that it is Point Bishop, a promontory on the Scilly Islands. But it is only six hours later, at the Lizard, that in the day-time the steamer unfurls at the bow a set of blue, white and red flags, or shows lights of the same colors at night, and is signalled to Paris and Havre, where the transatlantic train is ordered to be made up.

The first light made out on the coasts of France, about one hundred miles from Havre, is that of the Casquets, on the reefs of Aurigny; thence fifty miles further on appears the ten-second double flash light of Barfleur, and, finally, the five-second flash light of Cape Hève, which marks the entrance to the port of Havre.

In the day-time, four hours from Havre, you will successively notice on the starboard first Cotentin, then the Cape of the Hague, Cherbourg, Barfleur and last the Hève, behind which are masked St. Adresse and Havre. But before making Cape Hève the steamer slows down for the pilot to come aboard.

About one hour from Havre you will make out a tugboat, a small model of *La Touraine*, speeding towards the steamer. It is the *Titan*, the powerful tug of the Company. It has on board the mail and dispatches for the passengers, and files of the *New York Herald*. The tug follows and will help the steamer in its evolutions. The time has now come to make ready for landing.

Landing at Havre

On the eve of your arrival at Havre, the head-waiter goes around the cabins with an aid, and pastes a numbered label upon your steamer trunk and those parcels you do not care to take on the train. He will give you a counterpart of that numbered label, which you should keep with the baggage-check received in New York. This again will relieve you of all baggage cares until Paris is reached.

According to circumstances, there are two modes of landing—if the steamer has to wait for the tide to make her dock, the tugboat comes alongside and lands those of the passengers who prefer to await in Havre, at the *Hôtel Frascati*, for the fast train, or chance it upon an ordinary train, for which your railroad ticket is good; however, no baggage, except your small parcels, is allowed ashore—all baggage has to go by the steamer's fast train.

When the steamer makes fast to the dock—either directly or after having laid at anchor for the tide—the time is well chosen to hand the head-waiter your dispatches, giving him at the same time a fee in proportion to the services rendered. The table waiter and cabin boy, or chambermaid, are ordinarily tipped after the last meal taken on board.

If you have more than one trunk, I would advise you to wire the Compagnie de l'Ouest for a conveyance, stating the number of persons in your party. This will save you much annoyance. Your telegram should be addressed to the station master as follows: *Chef-Gare, Saint-Lazare, Paris*, stating the number of persons, train, name of hotel, and signature.

Omnibus Rates of the Compagnie de l'Ouest

OMNIBUS ET VOITURES LA COMPAGNIE Omnibus de famille	DE	OMNIBUS AND COACH RATES Family Omnibus							
Bagage (30 kilos par voyageur) compris: places pla	à 22 aces	Privilege of 67 lbs, baggage for each.							
De 6 h. du matin à minuit fr. 5.00 fr. De minuit à 6 h. du matin 6.00		From 6 A. M. until midnight From midnight until 6 A. M		12 frs.					
Surtaxe pour arrêt en route:		Extra for stopping :							
Sur l'itinéraire. 1.00 Entraînant un détour 2.50	3	On the direct itinerary Outside do. do.	I "	3 ''					
Courses extra-mu-	3	Fix prices in ad-		3					

Carriage Rates of the Compagnie de l'Ouest

Voitures de remise à 4 places et à galeries pour bagages	Coach seating 4 with railed tops for baggage							
Intérieur de Paris, surtaxe pour bagages: 1 colis, 25 c.; 2 colis, 50 c.; 3 colis, et plus, 75 c.	Inside Paris. Extra for baggage: 1 piece, ¼ fr.; 2 pieces, ½ fr.; 3 pieces or more, ¾ fr.							
De 6 h, mat, en été Non re- et de 7 h, mat, en hiver à minuit 30: l'avance l'avance	From 6 A. M. sum- mer & 7 A. M. wiu- ter till 12.30 A. M advance							
La course fr.2.00 fr.3.50 L'heure 2.50 3.50	The ride 2 frs. $3^{\frac{1}{2}}$ frs. The hour $2^{\frac{1}{2}}$ " $3^{\frac{1}{2}}$ "							
De minuit 30 à 6 h. du mat. eu été et à 7 h. du matin en hiver:	From 12.30 A. M. until 6 A. M. summer, and 7 A. M. winter.							
La course 2.50 4.50	The ride $2^{\frac{1}{2}}$ " $4^{\frac{1}{2}}$ "							
L'heure 2.75 4.50	The hour $2\frac{8}{4}$ " $4\frac{1}{2}$ "							

If you have not retained a room at the hotel, it is yet time to do so by sending a telegram worded as at page 5, adding the time of your arrival; and in case you have cabled for a room, it is prudent to wire the hour of your arrival.

Meantime, the gangways have been made fast to the ship, and the passengers are descending upon the wharf. They file in front of the custom officers, who examine the small parcels, which are afterwards carried by the waiters on board the train. The heavy baggage is examined in Paris, so you have now but to wait for the departure of the train, which takes place about one hour after landing.

The Steamer's Train

It is an American vestibule train, modeled after the Pullman's (belonging to the *Compagnie Internationale des Wagons-Lits*), and composed of five passenger cars and a restaurant car, in which eatables and drinkables are served in first-class style. Besides the regular train crew, and the staff of the restaurant car who both speak French and English, there is on the train a representative of the Compagnie Transatlantique and an interpreter, to whom you may have recourse in case you need their services on your arrival in Paris, as explained in the following chapter.

You now travel on a branch of the trunk line known as the Compagnie de l'Ouest, which is one of the best equipped roads among the great continental lines. The distance between Havre and Paris is made in about four hours, traversing a country under the highest state of cultivation, where every inch of soil is tilled and made to produce. Quiet hamlets and villages, busy towns and beautiful cities in turn appear and vanish until the iron-horse, feverishly burning the space, draws the train at the Saint-Lazare station in Paris.



CHAPTER H

A FIRST INSIGHT OF PARIS

The Selection of a Hotel

As stated in the preceding chapter, during the Exposition the three or four large hotels with which foreigners are funiliar will be so crowded that it will be difficult to secure quarters in any of them. But there are other hotels, superior in every respect—you should not forget that size does not signify quality—where you can secure very comfortable quarters, provided you take the precaution of writing in time for it. An ordinary room will cost from five to six francs, but there are rooms quoted as high as 40 francs per day; however, real and complete comfort, without luxury, can be secured in these hotels for twelve francs for one person or fifteen francs for two.

Unless you are deterred from doing so by family reasons or for acquaintance's sake, it is preferable to live on the right bank of the Seine. You should be particular about the neighborhood, not merely on account of its distance from the centre of the city—five minutes' walk more or less is no matter—but you should be in the proximity of all the advantages Paris offers its inhabitants, instead of being relegated to a solitary street in a dormant quarter, for it is very disagreeable for a stranger to walk home at night through deserted streets. Moreover, the facilities and throbbing life afforded by the great boulevards, should favor the selection of a hotel in their vicinity. We do not propose recommending one hotel in preference to another, all are equally deserving. We give the rates of each, leaving the traveller to make a choice in due time and thus avoid all possible disappointment.

List of Hotels

Hôtel Meurice, No. 228 Rue de Rivoli, facing on the Tuileries; rooms from 6 frs., dinner 6 frs., wine extra. Hôtel Brighton, at No. 218, same street and same prices. Hôtel St. James and Albany, at No. 202, rooms from 4 to 15 frs.,

meals from 4 to 6 frs. and 6 to 8 frs., wine extra. On the Place Vendôme, the hotels Bristol, du Rhin and Vendôme. all three under the same management. On the Rue de Castiglione, No. 6, the Hôtel Métropole, rooms from 6 frs., dinner 6 frs., wine extra; at No. 12, the Hôtel Castiglione; at No. 4, Hôtel Balmoral, rooms from 7 frs., meals 4 to 6 frs. On the Rue de la Paix, at No. 8, Hôtel Mirabeau, rooms 6 to 8 frs.; at No. 11, Hôtel de Westminster; at No. 18, Hôtel de Hollande; at No. 22, Hôtel des Iles Britanniques. On the Avenue de l'Opéra, at No. 39, Hôtel Bellevue, rooms from 4 to 15 frs., meals from 5 to 7 frs.; at No. 22, the Hôtel des Deux-Mondes. On the Rue Royale, Hôtel Maxim. On the Boulevard des Capucines, No. 37, there is the hotel named after the boulevard, with rooms at 5 to 15 frs., and meals 4 to 6 frs. On the Boulevard des Italiens, at No. 32, the Hôtel de Bade, and at No. 2 the Hôtel de Russie. The Hôtel Beau-Séjour is at No. 30 Boulevard Poissonnière.

Not quite so centrally situated, we find, at No. 16 Rue de la Bienfaisance the *Hôtel Alexandra*, day-boarding, 9 to 12 frs. No. 14 Rue Caumartin, *Hôtel de la Grande-Bretagne*. On the Place Louvois the *Hôtel Louvois*. *Hôtel Britannia*, No. 24 Rue d'Amsterdam. *Central Hôtel*, No. 40 Rue du Louvre. *Hôtel Cusset*, Rue Richelieu. *Hôtel Foyot*, Rue de Tournon. *Hôtel Lavenue*, at the railway station Montparnasse. Finally, on the Champs-Elysées, the *Hôtel Meyerbeer*, at the cycle (*rond-point*). The *Hôtel d'Albe*, No. 101 Avenue des Champs-Elysées, with rooms at 5 to 12 frs., and meals 5 to 7 frs. There are also several new hotels recently constructed on the Trocadero and at Passy, with Principal offices at No. 5 Boulevard des Capucines.

Leading Hotels or "Hotels de Grand Luxe"

The Palace Hotel, No. 103 Avenue des Champs-Elysées, is located in a sumptuous and newly erected edifice, with all the modern appliances for comfort, rooms from 7 to 50 frs., meals 6 to 8 frs. Hôtel Ritz, on the Place Vendôme; the Grand Hôtel, 12 Boulevard des Capucines; Hôtel Continental, 3 Rue de Castiglione; Grand Hôtel du Louvre, 172 Rue de Rivoli; Hôtel Terminus, at the Saint-Lazare railroad station. All of these hotels charge about the same prices—from 4 to 40 frs. for rooms and 5 to 8 frs. for meals. The Hôtel Moderne, on the Place de la République, belongs to the same category, although its charges are more moderate, with rooms at 3 to 15 frs. and meals 4 to 5 frs.

Reaching the Railroad Station in Paris

Upon the arrival of the train at the station, porters come aboard to take charge of your small packages, which you should first gather in your place, ascertaining their number. If you have but one grip-sack and three or four small parcels, you will need but one porter. Tell him—or have the interpreter which is on the train tell him for you—to carry the parcels to your carriage.

The Choice of a Conveyance

If it has not been ordered in advance.—Here you are again facing the carriage problem, which has been partially explained in the preceding chapter, when we inferred that you had quite a number of parcels, or were one of a party travelling together, advising you in both cases to telegraph to the Compagnie de l'Ouest to secure you a carriage or an omnibus. In the present emergency the porter should carry your baggage to an ordinary cab (fiacre) with railed-top if you have many heavy pieces of baggage, and without it if you have merely but one trunk.

To leave the Railroad Station—While the porter is carrying your small parcels, a custom-house officer will ask you whether you have anything dutiable, and he may sometimes insist on examining one or more of your parcels. After satisfying this exigency, you will ascertain from the porter the number of your cab; have him place your parcels inside, being careful to ascertain that none of your belongings are missing. Then the porter will extend his hand, place in it eight or ten cents. In case you have several trunks, and have had several men engaged to carry them, or that one performed the work alone, the tip ought to be increased proportionately.

Once your carriage and its number secured, you re-enter the station by the way you came out, and ask one of the attendants: *Bagages!* He will point out a door, which is ordinarily closed, and, in the company of other travellers, you will wait patiently for its opening.

If you have retained a carriage.—Take your card, or else write your name upon a piece of paper, and ask the interpreter to tell the guard (or tell the guard directly, if you speak French) that you have secured a carriage by telegraph. Then you merely follow the porter, he will do the rest and lead you to your carriage. As in the preceding case, see that your hand baggage is complete, and after having

carefully taken the number of your carriage and tipped the porter, retrace your steps to the station and in front of the baggage-room door.

In the Baggage-Room

When the door opens, go forward, holding in your hand your baggage check or checks, which you show to any of the attendants, who will indicate the compartment where your baggage should be. Then look in that compartment for a porter dressed in blue overalls—same costume as the one who took charge of your hand baggage—give him the baggage checks, he will do the rest. But remember his looks, and in the meantime keep your place, for he may, after gathering your baggage, seek you to open your trunks for the custom-house officer who may want to examine them.

After the porter has conducted you to the spot where he has gathered your baggage, you must first ascertain whether it is complete and in order. Once this done, wait for the custom-house officer whom the porter is seeking.

Examination of Baggage.—The officer will ask you if you have anything dutiable (alcohol, tobacco, cigars, laces, etc.), and will indicate the trunks he wants you to unlock. After examining the contents, he will chalk on your trunks a special sign, and then you may close them. Give the porter the number of your hack so as to enable him to carry your trunks, and when he takes the last one follow him. Again ascertain that all your baggage is loaded, and give the porter a tip of 10 cents if you have but one trunk, of 15 cents if you have two, etc. Step inside the carriage and give the driver the address of your hotel. If you do not speak French, you should give the driver the name and address of the hotel in writing.

Baggage by Express

While the above is the usual way of proceeding, it is not the most expeditious, since it oftentimes forces the traveller to the inconvenience of waiting a long time for the unloading of baggage. The better way, in my estimation, is to give, on the arrival of the train, your baggage checks to an express, as in New York.

This can be done at the railroad stations Saint-Lazare, Lyon or Orléans only, where the Agency of the *Voyages Duchemin* are located. The cost of transportation from the station to your hotel is 6 cents per 25 lbs., the minimum charge is 1 franc.

This will enable you to take along your small parcels and drive directly to the hotel.

The same agency, with main offices at No. 20 Rue de Grammont, will take charge, at your departure, if notified twenty-four hours in advance, of your baggage for delivery and checking at all the stations, for the same price, but at a minimum of 2½ francs.

At the Hotel

On entering the hotel, the janitor (concierge) will relieve you of your small parcels, while the porters will unload your baggage. Go to the office, and ascertain whether the room assigned to you is suitable in every respects. Have the hotel pay the hackman, this will obviate the necessity of any explanation with the latter. We have already given the rates of carriage fares for conveyances secured by telegraph from the Railroad Company, page 15. For the cabs (faceres) the fares are as follows:

Cabs without top-railing, 1½ frs. with "2" frs. 7 A. M.

In addition to these fixed rates add ¼ fr. per trunk and ½ fr. for the driver.

Parisian Customs and Habits

Now that you are installed into your room, it becomes necessary that you should get in contact with Parisian customs and habits, which differ notably from those prevailing in the United States or England. In the first place, in Paris, the custom of taking hot coffee or chocolate with a bread-roll in the morning is almost general. And here, it is quite imporant to bear in mind that in Parisian hotels of whatever grade, an extra charge is made for the service of meals in the rooms, be they small meals or full repasts. Moreover, the real or principal breakfast is served from 11 A. M. until 1 P. M.; the dinner, from 6.30 until 8 P. M.

Consequently, if you propose to take your meals regularly at the hotel, you should make an arrangement fixing the price per day or by the week for your room, the meals (comprising the small and regular breakfast and the dinner), as well as the attendance (service) and lighting; the two last items are seldom included in the price of the room, and average an extra charge of 2 to 3 francs. Therefore, when debating the price of your room, it is advisable to have attendance and lighting included in the agreement. When your stay in the hotel is for more than one week, it is cus-

tomary for the proprietor to present his bill on Saturday, and you are expected to pay it in the twenty-four hours following. Should you have made no previous arrangements for your meals, you may have to pay cash for them, as most hotels do not "charge" restaurant checks.

A Few Practical Counsels

Here I will take the liberty of giving some advice to tourists, which may entail light pecuniary disadvantages, but, on the other hand, it will largely compensate them by securing greater freedom of action and economy of time. With this object in view, I would advise the tourist not to enter into any arrangement as to meals at the hotel. Paris is quite a large city, with broadly disseminated points of interest, entailing long journeys, and consequently you may oftentimes find yourself at meal times in a quarter away from your hotel and desirous to refresh yourself in the neighborhood. The alternative is either a sacrifice of time or of money.

Since I am upon the counselling chapter, I may be allowed to continue, and summarize here all what is suggested by experience.

First, banish from your mind the idea that you will accomplish wonders by rising early. The Parisian may sometimes reach his couch as late as seven in the morning, but he seldom leaves his home before nine. Therefore, if the fancy of taking a walk before nine entices you in the streets, do not anticipate to see the brilliant Paris of your imagination, you will simply see Paris at its ablutions and engaged at its toilet. The city, until about 8 o'clock, is in the hands of the street cleaners, and the shops and public establishments and cafés are not yet opened.

Forego also promenading with a satchel hanging to a shoulder strap and containing your money and jewelry. There are no more crooks in Paris than anywhere else, but rest assured that it has its quota, and of the smartest kind. You should not court the risk of being relieved of your valuables in order to ascertain the dexterity of the Parisian crook. My advice is to take with you merely the sum necessary to defray the day's expenses, depositing the bulk in the hotel safe, and taking a receipt for the same.

While I am writing about the dangers one may encounter visiting Paris—these remarks are specially devoted to men—I will specially caution them against the *night owls* that are lurking under the arcades of the Rue de Rivoli, promenading

on the Boulevards and found also in those places of amusement shunned by all respectable women. When out *slumming*, only take with you the sum of money you have decided not to bring back.

French Coins and Bank-notes

In order that you should not be imposed upon about the value of the French subsidiary and gold coins, and the paper-money, the following illustrated table is given, with its equivalent in American money:

	The second through the second the second the second the second through	
	French denominations.	American denominations
Billon Coins.) 5 centimes (1 sou)	1 cent
Coi	lo centimes (2 sous)	2 cents
	50 centimes (10 sous)	10 cents
Silver Coins.	I franc (20 sous)	20 cents
Sil	2 francs (40 sous)	40 cents
	francs (100 sous)	ı dollar
	5 francs	ı dollar
Gold Coins.] 10 trancs	2 dollars
٠ ١ ١	20 francs (un louis)	4 dollars
	100 francs (seldom used)	20 dollars
	50 francs	10 dollars
nk-) 100 francs	20 dollars
Bank- notes.	500 francs	oo dollars
	Liooo francs	oc dollars

It must be understood that the equivalency figured in the above table is not absolutely exact, as the dollar is really worth 5 francs and 17 centimes, but its approximation is sufficiently near to give the traveller a practical idea of the corresponding value in American money of what he disburses when called to pay in French money.

Exchange and Brokers

The money broker will retain a commission upon the real value, this commission varies according to the broker. Among the reputable brokerage houses are:

Le Comptoir National d'Escompte, main office Rue Bergère, branch at the corner of the Avenue de l'Opéra and Rue du 4-Septembre.

La Banque Internationale, 3 Rue Saint-Georges; La Banque Parisienne, Rue Chauchat, and the banking-house of Rothschild, 21 Rue Laffite.

Furthermore, you have the privilege of several safe-deposits, for short or extended use, at the *Comptoir d'Es-compte*, etc., etc.

Hotels generally will change your money, but they charge more than the brokers.

Sui

I have advised you precedingly to deposit your money in the hotel safe, but in the case of important sums, it is preferable, as I have remarked at the beginning of this work, page 4, to secure in New York a letter of credit upon a Paris bank, who will furnish you with French money as you need it.

American Embassy and Consulate

Before closing this chapter, it is proper to state that the United States are represented in Paris by an Ambassador—to whom you may have recourse in case of any untoward accident—and by a Consul-General, at whose office you should register, because when travelling in a foreign country, with the likelihood of a constant changing of address, letters from home can always be directed to the Consulate, with the request to forward to your latest address.

The American Embassy is at No. 24 Avenue Kléber.

The Consulate at No. 36 Avenue de l'Opéra.

British Embassy, No. 39 Rue Saint-Honoré.

The office hours are from II A. M. until 3 P. M. at both embassies and consulates.

Newspapers and Periodicals

In order to complete the list of useful informations a nomenclature of the Paris press is indispensable, and I will begin with the morning papers:

The New York Herald (Paris edition), published every day in the year. Office, No. 49 Avenue de l'Opéra. Price: Paris, 3 cents, and 5 cents elsewhere.

Terms to subscribers, free of postage. Daily (including Sunday):

	raris.	rrance.	Abroad.
One month	4.50 frs.	5 frs.	6 frs.
Three months	13.50	15	18
Six months	27.00	30	36
One year	50.00	58	70
nday edition only:			
,	Paris.	France	and Abroad

	Paris.	France and Abroad
Three months		5 frs.
Six months	. 8	10
One year	15	20

LONDON: For advertisements, subscriptions and sale of papers, Trafalgar Buildings, I Northumberland Avenue.

Subscriptions and advertisements for both the New York and Paris editions of the *Herald* will be received at regular rates at any of these offices.

Le Journal, daily, I cent, No. 100 Rue Richelieu.

Le Gaulois, daily, 3 cents.

Le Siècle, daily, 2 cents.

The Petit Bleu, daily, I cent.

L'Echo de Paris, daily, I cent.

Le Voltaire, daily, 2 cents. No. 24 Rue Chauchat.

Le Figaro, daily, 3 cents, Rue Drouhot.

L'Autorité, daily, 1 cent, No. 4 bis Rue du Bouloi.

Le Petit Parisien, daily, I cent, No. 20 Boulevard Mont-martre.

Le Gil Blas, daily, 3 cents, No. 33 Rue de Provence.

Le Petit Journal, daily, 1 cent, Rue La Fayette.

Le Paris, daily, I cent.

La Patrie, daily, I cent, Rue du Croissant.

Le Temps, daily, 3 cents, No. 7 Boulevard des Italiens.

Fournal des Débats, daily, 2 cents.

La Presse, daily, No. 12 Rue du Croissant.

Le Soir, daily, 3 cents, No. 24 Rue Chauchat.

Le Correspondant is the oldest French review, being in its seventy-first year. Its programme embraces Religion, Politics, Philosophy, History, Sciences, Social Economy, Travels, Literature, Fine Arts, etc., etc., in a word, everything concerning contemporaneous questions.

Its editorial staff, recruited in the ranks of the best conservative and moderate writers, enables it to follow closely questions of actuality in France and foreign countries and to furnish readily competent appreciations from varied points of view upon all matters. It devotes a large space to Correspondences and unpublished Memoirs. Among others, Souvenirs de Tocqueville; Mémoires de Mr. Gontaut-Biron, Ambassador to Berlin; Mémoires de Trochu; Souvenirs de M. Octave Feuillet; Mémoires de Chenelong, in which are recounted the negociations with the Count de Chambord, etc., etc.

Among the contributors are the Duke of Broglie, the Marquis Costa de Beauregard and the Viscount de Bornier, Mr. Thureau-Dangin, Mr. François Coppée, the Count de Mun, of the French Academy; Mr. Arthur Desjardins, Mr. de Lapparent, the Marquis de Vogué, of the Institute; Messrs. Etienne Lamy, René Bazin, Edouard Rod, Count Grabinski, Henri Chantavoine, de Parville, Maurice Talmeyr, de Nadaillac, Ed. Biré, Pierre de la Force, Keller, de Lanzac, de Labori, Nourrisson, Baron Denys-Cochin, A. Delaire; Mmes. Caro, Dieulafoy, Dronsart, Bentson, de Baulny née Ronter, Dora Mélégari, etc., etc.

Its offices in Paris are at No. 14 Rue de l'Abbaye. Count de Lavedan, editor. The subscription per year, 35 frs.; six months, 18 frs.; single copy, 2½ francs. Same prices for foreign countries.

La Revue des Deux-Mondes, founded by F. Buloz, has entered in its sixty-sixth year. It is undeniably the foremost among French reviews. It prints 20,000 copies, and its subscribers are principally among the educated and rich classes of the whole world. It is under the editorship of the eminent academician, Mr. F. Brunetière. It is published on the 1st and 15th of each month. It contains a novel, a political leader, musical, literary and scientific reviews; articles upon French and foreign literature, on historical and philosophical questions, travels, and economic movements, etc.

Offices, No. 15 Rue de l'Université. Subscription rates: Paris, one year, 50 frs.; Departments, one year, 56 frs.; six months, 26 and 29 frs. respectively.

La Nouvelle Revue has reached its twenty-first year. It was founded by Mme Juliette Adam, who remained at its head until the beginning of the year; Mr. Ghensi has now assumed the editorial management of this political, literary and artistic publication, which appears on the 1st and 15th of the month.

Offices: No. 26 Rue Racine. Subscription rates: France, one year, 45 frs.; six months, 24 frs.; three months, 12 frs. Foreign countries, 55, 30 and 16 frs. respectively.

La Revue de Paris is published on the 1st and 15th of the month; it is in its seventh year; single copies, 2½ frs. Offices, No. 85 bis Faubourg Saint-Honoré. Subscription: Paris, one year, 48 frs.; six months, 24 frs.; three months, 12 frs. France, one year, 54 frs.; six months, 27 frs.; three months, 13 frs. Foreign, one year, 60 frs.; six months, 30 frs.; three months, 15 frs.

La Grande Revue is a monthly published on the 1st of the month It is in its fourth year, with Mr. Fernand Labori as editor. The offices are at No. 11 Rue de Grenelle. Subscription: Paris, one year, 30 frs.; six months, 16 frs.; three months, 8 frs. France, one year, 33 frs.; six months, 17 frs.; three months, 9 frs. Foreign, one year, 36 frs.; six months, 19 frs.; three months, 10 frs.

La Revue Bleue was founded in 1863 by Eugène Yung. It is a weekly published on Saturday. Its present editor is Mr. Henry Ferrari, This review will keep you abreast of the literary and theatrical movement, while it gives a well

digested outlook upon current topics. Offices: No. 19 Rue des Saints-Pères.

A scientific supplement, under the title of the *Revue Rose*, s a valuable addition. It is published on the same day and sells at the same price.

Les Annales politiques et littéraires are under the editorial management of Mr. J. Brisson. It is an illustrated weekly periodical known all over the world. It publishes novels, specially written for it by such celebrated writers as Paul Bourget, André Theuriet, Jules Claretie, Pierre Loti, P. et V. Marguerite, and many others; a weekly synopsis of the intellectual movement is also given, as well as musical pieces and engravings. It is the most popular and less costly of all the periodicals of the same size and same category. Its subscription list reaches 80,000, it is read by at least 500,000. Offices: No. 15 Rue Saint-Georges. Subscription: France, one year, 10 frs.; six months, 5½ frs. Foreign, one year, 12 frs.; six months, 6½ frs.

Many other periodicals are published in the interest of the several political parties and literary groups, the nomenclature of which would be too extensive; however, I think it useful to mention here—

La Mode Illustrée, which is published on Sunday, under the management of Mme E. Raymond. It consists of 16 pages in-4^{to} with a colored plate, a literary supplement, with a variety of patterns and models. This publication was founded in 1860. Offices: No. 56 Rue Jacob. Subscription: Paris, three months, 3 frs.; six months, 6 frs.; one year, 12 frs. Departments, three months, 3½ frs.; six months, 7 frs.; one year, 14 frs.



CHAPTER III

OF THINGS ESSENTIAL TO KNOW

Definite Selection of Quarters

If your stay in Paris is limited to two or three weeks, the hotel, undoubtedly, is the preferable abode; but in the event that you have projected a longer sojourn, you may find it advisable to deprive yourself of the more comfortable appointments of an hotel—which are more or less expensive—and stop at a boarding-house, or live in furnished rooms, some of which are very comfortable and easily procured. In regard to boarding-houses, the *Vilia Marguerite*, at Neuilly, and the *Joli Sijour*, Avenue de la Grande Armée, can be recommended to families; moreover, their prices are reasonable.

At the Restaurant .

I have already remarked that it was more practical and agreeable to take breakfast and dinner at the restaurant, in a live quarter of the city, than to retrace one's steps to the hotel for meals. Here is a list and addresses of a few restaurants, the best in their respective neighborhood, where you can be well served. In the emergency that you should be in doubt of your whereabouts, show the driver the address of these restaurants and tell him to drive you to the nearest. In this list the restaurants are classed in two different categories, those at a fixed price for each meal, and those where you are served à la carte.

RESTAURANTS WHICH SERVE MEALS AT FIXED PRICES. — Some hotels, as the *Continental* and the *Grand Hôtel*, post at their door the breakfast and dinner bills of fare served at fixed prices. They are the two dearest places. The breakfast varies from 5 to 7 frs., and the dinner from 7 to 8 frs. Other establishments quote lower prices, varying between 4 and 2 frs. Among them, the *Dîner de Paris* (one of the oldest), at No. 12 Boulevard Montmartre. —

Dîner français, 27 Boulevard des Italiens.— Taverne du Nègre, 15 Boulevard Saint-Denis.— Bonvalet, 29 Boulevard du Temple.— Taverne Gruber, 1 Boulevard Beaumarchais (at the Bastille).— At the Railroad Station Saint-Lazare, the Restaurant moderne, kept by Scossa.— At the Palais Royal, Véfour, kept by Vidrequin.— On the south shore of the Seine, at the Place de l'Odéon, the Café-restaurant Voltaire; and the Versailles, facing the Railroad Station Montparnasse.

A LA CARTE RESTAURANTS.— These are much dearer, but as the portions are copiously served, you can control your expense by ordering properly. This category of eating places is very numerous, and I will give a list of the most important only. On the Avenue de l'Opéra, the Café de Paris. - Place de la Madeleine, the restaurants Durand, Larue, and Lucas. - Boulevard des Capucines, the Café de la Paix, Café Américain, and facing the latter, the Café Julien. - Boulevard des Italiens, the Café Anglais, Maison Dorće, and Paillard. - In the Passage des Princes, Noël-Peters. - Back of the Opéra, Sylvain. - On the Boulevard Bonne-Nouvelle, Marguery and Au Gymnase. - Place de la Bourse, Champeaux - Boulevard Saint-Denis, Maire. -Boulevard du Temple, Bonvalet. - Rue Saint-Honoré, Voisin. - At the Palais Royal, Le Grand Véfour. - At the Champs-Elysées, Ledoyen; the restaurant of the Ambassadeurs; and that of the Rond-Point. - In the Bois de Boulogne, Gillet, the Pavillon d'Armenonville, the Cascade, Madrid. - On the south shore of the Seine, the best restaurant, by all odds, is that of Fovot, in the Rue de Tournon, facing the Luxembourg,

In the large breweries very good meals are served to order at very moderate prices. At *Pousset*, on the Boulevard des Italiens.—At *Zimmer* and at *Ducastaing*, on the Boulevard Montmartre.—On the Avenue de l'Opéra, at the Brewery named after that thoroughfare.—At *Mollard*, at the Railroad Station Saint-Lazare.

In all of them you are given a bill of fare, from which to select. But in the case of restaurants at fixed prices you should order only the number of dishes to which you are entitled. In ordering \grave{a} la carte, you should notice the price of the dishes. At both there is a special Wine List.

Once seated, the waiter will hand you the bill of fare, which you will decipher, approximately at least. If you cannot speak French, point to him on the bill of fare the dishes you have selected. If you need the services of the waiter

during the meal, with your knife strike lightly upon the glass. Once through with your meal, signal the waiter and tell him: "Addition!" He will hand you a detailed check; verify its correctness at a glance, and pay the amount, adding a tip of ten to twenty cents.

Parisian Cafés

Oftentimes the restaurant has tables outside, this is denominated in Parisian parlance *terrasse*. When the weather is fine, it is more agreeable to sip your coffee on the terrace; but if the restaurant is not provided with outdoor tables, you may adjourn to one of the well-known reputable cafés.

The boulevards being the centre of the city, it is natural that the cafés bordering on them are those where the greatest animation is to be found. The Grand Café, the Café de la Paix, Américan, Julien, and the Napolitain, opposite the Vaudeville Theatre, are some of the most perfect types of such establishments. Further on, are the cafés attached to breweries which have acquired quite a prominence lately, such as Pousset, Zimmer, Ducastaing, and Muller. Beyond the boulevards they are to be found almost everywhere. On the Rue Royale, Taverne Royale; at the Railroad Station Saint-Lazare, the cafés Jacqueminot, Mollard, Terminus; café Dreher on the Boulevard Bonne-Nouvelle; on the Boulevard de Strasbourg, the cafés Français and Eldorado; at the Palais-Royal, Café Orléans and Taverne la Rotonde; the café of La Régence, facing the Avenue de l'Opéra and the Théâtre-Français. On the south shore of the river Seine, the boulevard abounds with them: Vachette and Soufflet at the corner of the Rue des Ecoles; the tavern of the Panthéon, at the corner of the Rue Soufflot; Lavenue, at the railroad station Montparnasse, and Barbotte at the station of the Northern Railway, etc.

Once seated at a table, a waiter will ask you what you desire. Tell him, and he will understand you, even if you answer in English. When ready to leave, strike the platter with a silver coin, which you give him; from the returned change, hand him four cents, more if you are several in your party.

Tobacco and Cigar Stores

In order to complete the list of useful informations, we will state that in Paris the tobacco and cigar stores (bureaux

de tabac) are easily recognized, all of them having the sign TABAC. At night a red light serves to distinguish them. There are three or four of those stores who enjoy the reputation of selling the best cigars and of keeping the most varied stock.

They are the *Bureau de la Civette*, located on the square of the Théâtre-Français, facing the artists' entrance; another one is at the Grand-Fiôtel on the right of the main entrance, on the Boulevard des Capucines, and still another one in front of the church Madeleine.

Barber Shops and Bathing Establishments

The traveller, upon arriving in a city, is generally in need of a barber. It is quite disagreeable to step into a slovenly-kept establishment or fall to the mercies of a carving artist. The same remarks apply to bathing establishments. Although many hotels are provided with both facilities, I deem it advisable to furnish the address of a few places where you will find comfort and proper attendance.

BARBERS.—Wherever you come in sight of a sign reading "Lavatory," you may rest assured that you will find clean-liness and proper attendance. Establishments under that name are disseminated throughout Paris.

HAIRDRESSERS FOR LADIES. — Petit, at No. 7 Rue de la Paix; Gabriel, No. 229 Rue Saint-Honoré; Lenthéric, Rue des Petits-Champs; Normandin, etc., etc.

BATHS.—The sole establishment which recalls to a certain extent the ablutionary luxuriousness of antiquity, is that of *Hammam*, No. 18 Rue des Mathurins, the entrance reserved for ladies is on the Boulevard Haussmann. There are also the *Piscine Rochechouart* at No. 67 of Rue Rochechouart; the baths of *Saint-Denis*; on the river Seine, the *Samaritaine*, which has outlived the disappearance of the antiquated frigate. On the south shore of the Seine you will find the *Hammam* and *Monge* in the Rue du Cardinal-Lemoine.

Cold bathing establishments can be found at every bridges on the Seine, at the Pont-Royal, Pont des Saints-Pères, and Pont-Neuf.

How to ask and find your Way

This chapter being written with the object of giving the traveller all the practical and necessary counsels to enable

him to move in Paris with ease, and save all unnecessary steps, it becomes my duty to warn him about certain precautions he should take in order not to lose his way—and how to ask for it in case he has lost it.

In the first place, invariably carry two cards in your pocket-book; one with your name and Paris address, the other with your address only.

In case of an accident befalling you, it is in your pocket-book the police will look for information. If you lose your way, show your address card to any wayfarer or policeman (sergent de ville)—in Paris, everybody will give you the desired information by word, or by gesture if you do not understand French. Proceed in the same manner if you take a carriage by the way.

However, albeit the rationality of all these premonitions, one must acknowledge that it would be a pitiable manner of visiting Paris if forced to ask every passer-by his way. This would entail, considering the distance which separates the points of interest, a great loss of time. Therefore, it is preferable to take a cab, especially in a city like Paris, where the cab rates are quite reasonable compared with those prevailing in the United States. The Parisians employ them constantly, but the well-to-do find it more agreeable to have a well appointed turn-out at their disposal when needed.

The wealthy class generally favors the livery stables of Brion, No. 16 Boulevard des Capucines, with a branch in the aristocratic quarter of the Champs-Elysées, at No. 83 Boëtie Street. You can safely deal with this firm, as it enjoys a deserved high reputation for the great variety and perfect correctness of its equipages.

If your means do not permit of hiring a first-class equipage, you may secure a comfortable carriage at a moderate cost from the Compagnie Générale des Petites Voitures, or from the Compagnie Urbaine, who will furnish you with a comfortable carriage at the rate of 25 to 30 frs. per day.

However, to the traveller who do not care to bind himself hiring a carriage by the month or day, Paris offers a marvellously organized system of public hacks, cabs or coupés—all three more or less accurately covered by the French generic name of *fiacre*. The best equipped carriages of this category are those of the Compagnie des Petites Voitures and of the Compagnie Urbaine.

The rates for these cabs are uniform throughout the city, whichever the company; the rates are printed on a slip, bearing the carriage number, which should be handed to you

by the driver. We give below a copy of the French original with a translation in English:

Cie Parisienne de Voitures l'Urbaine

Société anonyme au capital de 10,806,000 francs

Rue Taitbout, 59 - Paris

2253

Conserver ce numéro en cas de réclamations, qui, s'il y a lieu, devront être adressées à M. le Préfet de Police.

Voiture de Place à 2 places Tarif maximum dans l'intérieur de Paris

De 6 heures du matin en été De 7 heures du matin à minuit 30m. en hiver La course, f.1.50 L'heure, fr.2.00

De minuit 3cm. A 6 h. du matin en été A 7 h. du matin en hiver

La course, f.2.25 L'heure, f.2.50

Tarif maximum au delà des Fortifications

(Bois de Boulogne, Bois de Vincennes, Arcueil, Aubervilliers, Bagneux, Bagnolet, Boulogne, Charenton, Clichy, Gentilly, Issy, Ivry, Les Lilas, Les prés St. Gervais, Levallois-Perret, Malakoff, Montreuil, Montrouge, Neuilly, Pantin, Romainville, St. Denis, St. Mandé, St. Maurice, St. Ouen, Varennes, Villejuif, Vincennes.) (Traiter de gré à gré pour les au-

tres destinations.)

De 6 h, du matin à minuit en

été (1^{er} avril au 30 sept.) De 6 h. du matin à 10 h. du soir en hiver (1^{er} oct. au 31 mars).

Lorsque le voyageur rentrera dans Paris avec la voiture Lorsque le voyageur laissera la voiture en dehors des Fortifications Indemnité de retour, f. 1.

L'heure, f, 2.50

Voiture prise hors des Fortifications pour Paris, l'heure, 2 frs.

Bagages: 1 colis, 25 c.; 2 colis, 50 c.; 3 colis et plus, 75 c.

Parisian Cab Company «L'Urbaine»

Incorporated with a Capital of 10,806,000 francs

No. 59 Rue Taitbout, Paris

2253

Keep this number in case of complaints, which should be made to the Superintendent of Police (M. le Préfet de Police).

Conveyance for 2 persons Maximum Rates in the Interior of Paris

From 6 A. M. in summer, From 7 A. M. in winter, Until 12.30 A. M. One ride, 1½ frs. The hour, 2

From 12.30 A. M. Until 6 A. M. in summer, Until 7 A. M. in winter, One ride, 2½ frs. The hour, 2½ "

Maximum Rates Beyond the Fortifications

(Bois de Boulogne, Bois de Vincennes, Arcueil, Aubervilliers, Bagneux, Bagnolet, Boulogne, Charenton, Chchy, Gentilly, Issy, Ivry, Les Lilas, Les prés St. Gervais, Levallois-Perret, Malakoff, Montreuil, Montrouge, Neuilly, Pantin, Romainville, St. Denis, St. Mandé, St. Maurice, St. Ouen, Varennes, Villejuif, Vincennes.) (Fix the rates in advance for all other points.)

From 6 A. M. until midnight in Summer (April 1 to Sept. 30). From 6 A. M. to 10 P. M. in Winter (Oct. 1 to March 31).

If the traveller returns to Paris with the carriage,
Per hour, 2½ frs.

If the cab is dismissed outside the Fortifications,

Return fare, 1 fr.

Carriages hired outside the Fortifications for Paris, per hour, 2 frs.

Baggage: Ppce., ¼ fr.; 2 pces., ½ fr.; 3 pces. or more, ¾ fr.

Extraits des Règlements

1. Les cochers devront remettre spontanément un bulletin indicatif du numéro et du tarif de leur voiture à la personne qui vient d'y monter. Ils devront com-muniquer au voyageur, sur sa demande, le livret de la voiture. (Art. 47 de l'Ordonnance de Police du 31 août 1807.)

2. Le voyageur qui, en montant en voi-ture, n'aura pas fait connaître au cocher son intention d'être conduit à l'heure, sera présumé avoir pris la voiture à la course.

Art. 47.)

3. Les cochers peuvent demander des rrhes lorsqu'ils attendent à l'entrée des établissements où il est notoire qu'il existe plusieurs issues. (Art. 58.)

4. Les cochers devront marcher aux prix et conditions du tarif : 1. aux stations : 2. sur la voie publique, lorsqu'ils auront ré-pondu à l'appel du voyageur. (Art. 39.)

5. Les cochers ne sont pas tenus d'ad-mettre plus de voyageurs qu'il n'y a de places dans l'intérieur de la voiture. Dans les voitures à strapontin, celui-ci compte pour une ou deux places, suivant ses di-mensions. Les cochers ne sont pas obligés d'accepter dans leur voiture des voyageurs en état d'ivresse, ceux dont la tenue ou les bagages seraient susceptibles de salir ou de detériorer la voiture. Ils peuvent s'opposer à ce que les animaux montent avec les voyageurs dans la voiture; mais, s'ils les ont acceptés, ils devront mar-

cher. (Art. 60.)
6. Toute impolitesse, tout acte de grossièreté ou de brutalité de la part des cochers seront sévèrement réprimés. (Art.

7. Les cochers de voitures dépourvues de galerie ne sont pas tenus de prendre des bagages; chargés avec leur consente-ment, ils n'auront plus le droit de se re-fuser à les transporter. (Art. 61.)

Nota.—Ne sont pas regardés comme colis les valises et objets pouvant être portés facilement à la main ou placés dans

la voiture sans la détériorer.

la voiture sans la deteriorer,

8. Lorsque le temps employé pour le
déplacement du cocher et l'attente du
voyageur au lieu du chargement excède
15 minutes, le tarif à l'heure est appliqué
à partir du moment où la voiture a été

9. Le cocher qui se rend au lieu de chargement et n'est pas occupé a droit à la moitié d'une course si le temps employé pour le déplacement et l'attente ne dépasse pas un quart d'heure: le prix en-tier d'une course, si le temps excède 15 minutes.

10. Lorsqu'un cocher est requis de s'arrêter en route ou de changer l'itinéraire le plus direct, l'heure est due. Toutefois, le cocher, quoique pris à la course, est tenu de laisser monter ou descendre un voyageur en route.

11. Après 10 heures du soir en hiver et minuit en été, les cochers ne sont pas tenus de franchir les fortifications.

Réclamer, s'il y a lieu, le livret de la voiture contenant les réglements et les tarifs en vigueur, (Art. 28.)

Extracts from the Rules

1. The drivers must give spontaneously to the person entering their carriage a slip indicating the number of their conveyance and the schedule of prices. They must, if requested by their fare, show the certificate of their conveyance. (Art. 47 of

Police Ordinance, 31st August, 1897.)
2. The traveller who, entering a public conveyance, has not informed the driver of his intention of being driven by the

hour, is supposed to have hired it for a ride. (Art. 47.)

3. The drivers have the privilege to exact pay in advance when left awaiting in front of establishments known to have

several exits. (Art. 58.)
4. Drivers are obligated to move in accordance with the price and conditions of the tariff: 1st, to the stations; 2d, on the public highway, after having answered the call of the passenger. (Art. 30.) 5. Drivers are not obliged to accom-

modate more passengers than there are places in their conveyance. In carriages with a folding seat (strapontin), the lat-ter is reckoned as one or two seats, ac-cording to its size. Drivers are not obliged to admit in their vehicle intoxicated people, nor those in a condition, or whose baggage would be likely, to soil or dete-riorate their conveyance. They can object to animals entering their carriage with their fare; but if at first they have agreed to it they must go on. (Art. 60)

6. Impoliteness, coarseness or brutality on the part of the drivers will be severely

repressed. (Art. 45.)

7. Drivers of conveyances without railing are not obliged to take baggage; but having once accepted the baggage they have lost the right to refuse its transpor-

tation. (Art. 61.)

Nota.—Valises or articles which can be easily carried by hand or placed in the carriage without damaging it, are not con-

sidered as baggage.

8. If the lapse of time consumed between the ordering of the carriage and the beginning of the drive proper exceeds 15 minutes, the hour rates are applicable and reckoned from the time the carriage has been hired.

9. The driver who answers a call and is not hired has the right to claim the price of half a ride if the time thus consumed does not exceed 15 minutes, if it exceeds that lapse of time he is entitled

to the price of a full ride.

10. If the driver is requested to make a stoppage, or to follow an itinerary which is not the most direct, he is entitled to a full hour. Notwithstanding of his being hired for a ride, the driver is bound to allow his fare to get in or off his carriage while en route.

After 10 P. M. in winter, and 12 at night in summer, drivers are not obliged to drive beyond the fortifications.

Ask, if necessary, for the certificate of the conveyance containing rules and schedule of fares in force. (Art. 28.)

Communications by Telegraph, Cable, Telephone, Post, etc.

It is already a great advantage to be able to find your way in Paris, but one should also be able to profit of the pneumatic, telegraphic, telephonic and postal means of communications which exist between Paris and its immediate neighborhood, as well as with other cities in France, in order that if the necessity of sending a message or a letter should arise, he can do so with practical celerity.

PNEUMATIC MESSAGES.—Communications within Paris proper can also be had through pneumatic messages, sent on blanks sold at the Post-Office stations, either sealed or unsealed, at 50 and 30 centimes (10 and 6 cents) respectively. On an average it takes three hours for such a message to reach its destination.

You write in the blank all you want, and by paying 60 centimes additionally for the first and 1 franc for the second category you secure the privilege of a prepaid answer. There are also what is called "pneumatic envelopes" sold for 50 centimes, in which you can enclose sheets of paper up to the weight of 7 grammes (nearly 151/2 grains). If you should go beyond that weight and not over 15 grammes it will require a prepayment of 50 centimes in postage stamps, and of 1 franc between 15 and 30 grammes. Those envelopes must retain their flexibility, and consequently should not contain any hard bodied matter nor valuables. You can also send through the same mode sealed card-letters of 15 centimes by adding postage stamps to the amount of 35 centimes, or open card-letters with the folding part detached by adding 15 centimes in postage stamps. Moreover, all these pneumatic communications can be "Answer Prepaid" -provided the answer is in the form of a receipt for a bill, or a deposit, or an ordinary acknowledgment-by adding 10 centimes in postage stamps.

BICYCLE MESSENGERS.—In the emergency of an immediate answer being required to your communication, employ a Bicycle Messenger (*Veloce-Chasseur*). There is now in Paris a perfect organization of bicyclists for that purpose.

They are stationed at almost every café, and for 10 to 20 cents, according to the length of the journey, they will deliver a message and bring back the answer.

TELEGRAMS.—If it is a telegram you wish to send, you can always dispatch it from an hotel, a café or a restaurant by one of the boys in the place, to whom you give a few cents for his trouble. If, for special reasons, you prefer doing it yourself, enquire for the nearest telegraph office—their number is so great in Paris, you will not have far to walk. You should also bear in mind that in France, Post and Telegraph offices, are one and the same, they both belong to, and are controlled by, the Government.

Rates to and from France and Foreign Continental Countries.— Between the offices in France, Algeria and Tunis, the rates are I cent per word with a minimum of 10 cents. 10 cents additional will pay for the answer.

Dispatches for Belgium and Switzerland cost 12½ centimes (2½ cents) per word; 15 centimes (3 cents) to Germany; 16 centimes to Netherlands; 20 centimes to Austria-Hungary, Spain, Great-Britain, Italy and Portugal; 24½ centimes to Danemark; 28 centimes to Sweden; 28½ centimes to Bosnia, Roumania and Serbia; 31½ centimes to Bulgaria; 36 centimes to Norway; 40 centimes to European Russia; 53 centimes to European Turkey; 53½ centimes to continental Greece.

Rates to Transoceanic Countries.— The word-rate for New York is 1 franc 25 centimes (25 cents); it varies from 3 francs 35 centimes (67 cents) per word for the Antilles; from 4 francs 70 centimes to about 6 francs for Brazil. It is 7 francs 70 centimes (\$1.54) for Chili, Peru and Japon.

CABLEGRAMS.—Should you desire to cable to the United States, it is done by the intermediary of the Post-Office Department.

Cablegrams from France to the United States, Canada and Mexico should not bear the indication of any route.

Rates to and from France, the United States, Mexico, Canada, etc.

DESTINATION	Price p	er word		DESTI	NATION	Price p	
UNITED STATES	French money		U	NITED	STATES	French	U.S. money
	frs,	cents				frs.	cents
Alabama	1.55	31	N	ew Yo			
Arizona	1.90	3 8		New 1	ork City		
Arkansas	1.80	3 6		and	Brooklyn	1.25	25
California	1.90	38		Other	stations.	1.45	29
Carolina (South)	1.55	31	O	hio		I.55	31
Carolina (North).	1.55	31			na, Ter	1.80	36
Colorado	I.So	36	O	regon.		1.90	38
Connecticut	1.25	25	Pe	ennsylv	ania	1.45	29
Dakota (N. & S.)	1.80	36	R	hodé I	sland	1.25	25
Delaware	1.45	29			ee	1.55	31
District of Co-						1.80	36
lumbia	1.45	29				1.90	38
Florida-			Ve	ermont		1.25	25
Key West	2.10	42				1.55	31
Pensacola	1.55	31	W	ashing	ton	1.90	38
Other stations.	1.80	36			rginia	1.55	31
Georgia	1.55	31	W	iscons	in	1.55	31
Idaho	1.90	38	W	vomin	g	1.80	36
Illinois	1.55	31		,	MEXIC		5
Indiana	1.55	31	3.5			<i>j</i> ()	
Indian Territory.	1.80	36	M	exic			
Iowa	1.80	36			ico, Vera-		(-
Kansas	I.So	36			ity	3.15	63
Kentucky	1.55	31			anamichi,		
Louisiana-	2.55	5-			ahua City,		
New Orleans	1.55	31		Guayn	nas, Her-		
Other stations	1.So	36		mosille	o, Mata- , Tamau-		
Maine	1.25	25		moros	, Tamau-		
Maryland	I.45	20			Ionterey,		
Massachusetts	1.25	25			ıs, Salti-		
Michigan	1.55	31			uz	1.90	38
Minnesota — Du-	1.33	31	Oi	ther st	ations	3.25	65
luth, Minneap-				DOMI	NION OF	CANAI) A
olis, St. Paul,			M		a	1.90	38
Winona	1.55	31			inswick	1.25	25
Other stations.	1.80	36			st Terri-	1.20	- 5
Mississippi	1.55	31			Canada.	1.90	38
Missouri—	1.55	31			otia	1.25	2 5
St. Louis	1.55	31			• • • • • • • • • •	1.25	25
Other stations.	1.80	36	Pr	ince	Edward	1.25	20
Montana	1.80	36				1.25	25
Nebraska	1.80	36	O	1stanu	(Prov. of)	1.25	25
Nevada	1.90	38			er Island,	1.25	45
New Hampshire.	-				lumbia	T 00	28
New Jersey—	1.25	25		ы. Со	rumbia	1.90	38
Hoboken, Jer-			C	re Dec	top N. C	T 05	25
	T 0"	0.5			ton, N.S.	1.25	25
Sey City	I.25	25			dland	1.25	25
Other stations. New Mexico	1.45	29			e Mique-		2-
New Mexico	I.So	38		10n	• • • • • • • •	1.25	25

TELEPHONES.—A distinction should be made, under this heading, as to telephoning within Paris proper or outside of Paris.

In Paris, you can telephone from any café or any Post-Office station. Moreover, same as New York, all large firms have the telephone. Telephoning from a café does not cost you anything. At the Post-Office station, for 25 centimes (5 cents) you receive, at the window bearing the word "Téligraphe," a ticke, which you present to the attendant standing at the telephone-box inside the station, giving at the same time, in writing, the name and address of the party to whom you wish to telephone. If the party addressed has no telephone, you can, upon the additional payment of 50 centimes (10 cents) procure a supplementary ticket, which entitles you to dictate by telephone your communication, which is immediately delivered from the nearest station.

Outside of Paris.—Long distance telephoning can be done only at the Post-Office sub-stations or at the special stations.

First, purchase a ticket at the window "Télégraphe," for the locality you wish to reach, the price for which is indicated in the table below. The time begins to count only from the moment you enter in communication. If, for any cause, you cannot reach the party called, you are at liberty to either keep your ticket for another time, or be reimbursed.

Rates and Length of Communications.—Between points in France the rates are 25 centimes for 3 minutes up to 25 kilometres; 50 centimes for 5 minutes up to 100 kilometres or fraction thereof.

Between Paris and London, night or day, 10 francs for 3 minutes. Between Paris and Brussels or Antwerp, 3 frs. in day-time for 5 minutes, and but 3 minutes allowed during the sitting of the stock-exchange. Monthly rates, for daily communications of 10 minutes, 90 francs. After 9 P. M., 1 franc 80 centimes.

Between France and Switzerland, the unity of time is 3 minutes. The rates are made up from those charged in the two countries and divided in half. In France 50 centimes per 100 kilometres, in Switzerland 25 centimes per 10 kilometres and 50 centimes for a greater distance up to 100 kilometres, and 75 centimes for a distance beyond 100 kilometres.

THE POSTE-OFFICE AND THE DEPARTURE OF MAILS.

—Postage stamps can be bought at the stations or from the tobacco dealers. The regulation weight of a letter is fixed at 15 grammes, requiring for Paris, France and

Algeria, a stamp of 15 centimes (3 cents); for each additional 15 grammes, or fraction thereof, 15 centimes (3 cents). For foreign countries, the postage is 25 centimes (5 cents) per 15 grammes or fraction thereof.

The Post-Office Department issue 10-centime postal cards good for all the countries belonging to the Postal Union; card-letters of 15 centimes for France, and of 25 centimes for foreign countries. Also, stamped envelopes, of the denominations of 15 and 5 centimes, and wrappers of 1 and 2 centimes.

Receiving-letter boxes are to be found in all Post-Office stations, and you should carefully study their respective captions:

PARIS DEPARTMENTS ETRANGER
(Paris) (Domestic) (Foreign)

In addition, almost every tobacco dealer has a receivingletter box at the door of his store.

In order to leave on the day of posting, letters should be dropped at the main station no later than 5 P. M. The last round (*levév*) for letters addressed to the United States by the French steamer is made at 5 P. M. on Friday; by way of England, at 5 P. M. on Tuesday.

At the General Post-Office, in the Rue du Louvre, the mail closes at 6 P. M. However, several cafés make it their business to mail American letters as late at 6.45 P. M.

Letters "To Be Called For."—In the event that you have letters addressed to you in Paris under the caption: "To be called for" (Poste restante), you must enquire for them at the General Post-Office, Rue du Louvre, and be personally identified, or else produce at least two envelopes bearing your subscription.



CHAPTER IV

INITIAL PROMENADES IN PARIS

First Promenade on Foot

Presuming that you have reached Paris during the evening or late in the night, it is naturally out of the question to think of harnessing yourself to begin visiting Paris and the Exposition methodically. The fatigue inherent to travelling will likely keep you late in bed, and on rising you will have to devote some little time undoing your baggage and making a bit of tollet—all of which will leave you hardly over one or two hours before the regular breakfast bell which is rung at about 11 A. M. Nevertheless, you should have a first glimpse of Paris and of the marvels in store and made to dazzle the foreign visitor.

Considering that the majority of the hotels are located in the neighborhood of the theatre of the Grand Opera, the hotel interpreter will readily indicate to you the way to the Rue de la Paix. If, on account of the labyrinthine aspect of the streets and the lack of orientation usual with a visitor newly landed in a strange city, you experience some difficulty in finding your way, you should not, on the first day, be too parsimonious. Therefore, take a cab, and ask the interpreter to order the Jehu to drive you to the Rue de la Paix, at the corner of the Avenue de l'Opéra, where you will give him I ¾ francs and dismiss him.

Sight-seeing on the Rue de la Paix

Now, allow me to take you along this marvellous Rue de la Paix, throughout which, in order to dazzle and tempt the shopper and the visitor alike, the windows of the jewellers rival in richness and artistic grace—here you are made to contemplate the chastened creations elaborated by the genius of the French artisan. There, also, you will find show-windows exhibiting the latest dress conceptions of the world-famed *couturière* (dressmaker), and further on, those astounding combinations which enter into the voluminous fashionable hat, as well as the stylish and dainty bonnet con-

cocted by the modiste, so light of texture and so diminutive in size, they could hardly hold....one's breath.

There is no risk losing one's way in this first promenade on foot in Paris. You may go straight ahead, and although limited to four hundred yards, the panorama embraces the vision of some of the most beautiful dressed windows in Paris. Further on an historical monument, with a green folliaged background, challenges your admiration, which is heightened on reaching a balconied street which leads you insensibly to a garden of such sudden marvellousness that you are made to feel as if transported to an enchanted oasis afar from the brutal activity of a great city.

But while strolling in the Rue de la Paix, you should not fail to look critically at the shop windows, all of which are worthy of notice, especially those situated on the left side of the street, and whose names are world-famed. Here are an optician and a fashionable cutler; then the firm Coulon, with a tempting show of jewelry; others with cut diamonds whose brilliancy is magnetic; a sumptuous antiquary shop; and lastly, at the angle of the Place Vendôme, the artistic show windows of Boucheron, remarkable for the gems of

the jeweler's art they contain.

On the right: This is apparently the feminine side of the street, inasmuch as dressmakers are to be found almost at every door. Moreover, the mysterious and innumerable articles coming under the name of lingerie are here sump-



VENDOME COLUMN, RUE DE CASTIGLIONE

tuously exhibited at *Doucet*, at *Chapron*, and others. The modistes and artificial flower dealers, with marvellous inimitable imitations, are side by side with perfumery shops, such as *Guerlain*, the king of the poudre de riz parfumée.

Place Vendôme

The Column Vendome was erected upon the square of the same name, by Napoleon I, in commemoration of the Grand Army (1805). It is built after the style of the Trajane column in Rome. The bronze ornaments decorating it were cast from the canons taken from the Austrians and Russians, and the plaques ornamenting its pedestal represent the most salient deeds of the campaign of 1805, while its summit is crowned by a statue of Napoleon I.

Around the column and bordering on the square, you will first notice, at the right, the edifice of the Ministry of Justice and the Chancery of France; a little further, that of the Military Governor of Paris, from which point you distinguish the gilded railing of the Garden of the Tuileries (Fardin des Tuileries), which is reached after passing under the beautiful arcades of the Rue de Castiglione, where you should halt for a few moments before the show-windows of Barberis on the left; peeping at a fan dealer, a jeweler, and an heraldry engraver on the right; thence, on the left again, at the stores of Jane and Forest-Bruxer, in order to admire their creations in dresses and the elegance of their lingerie.

The Garden of the Tuileries

Having crossed the street which traverses perpendicularly the extremity of the Rue de Castiglione and the Rue de Rivoli, and having passed through the gates of the Tuileries Garden, you find yourself upon the terrace called *Terrasse des Feuillants*. Here, you will notice two groups in bronze—one at the right, the other at the left—representing animals, the work of the sculptor Cain. One of the great attractions of this garden, outside of the enticing beauty of its shade trees and well kept lawns and artistic flower beds, is the number of beautiful statues one meets at every step, all works of art from the most famous masters. The everchanging panorama of this enchanted historical garden has made it one of the most frequented spots of the great city.

From the Terrace des Feuillants, on the left, and outside of the garden, you see the ruins of the former Tuileries

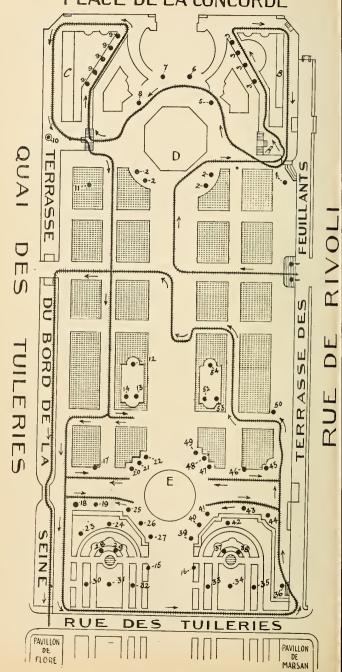
Palace, and the recently erected Pavillon de Flore. On the right, the eye discovers the angle of the Place de la Concorde at its junction with the Rue Royale, and its animated throng of people. Facing is the Solferino Bridge, with the Boulevard St. Germain as a background, topped at the right by the gilded clock of the Ministry of War.

Descending the steps which lead from the terrace into the garden proper, we will take to the right and admire the pretty children who have already invaded this beautiful resort in the company of their nurse, and make it resound with their joyous voices and frolicsome gambols-for the Tuileries Garden, as it were, is held in fee simple by the children of Paris. From our position in the Macademized Alley (Allée macadamisée), which is traversed by the Central Alley, the view encompasses at the right a marvellous panorama. Outside the gilded railing which encloses the Garden the eye first rests upon the Place de la Concorde, with its playing fountains from which descend silvery showers; further on, appear the Avenue des Champs-Elysées and the Cycle (rond-point), enlivened by rich equipages bound for the races and mounted cavaliers returning from their promenade in the Bois; and, still further, in the dim distance, your admiration knows no bounds at the revelation of the monumental grandeur of the Arc-de-Triomphe, through whose portals genius alone has the right of way after death only.

But it is now time to proceed and seek together the sights which may interest you within the precincts of the Garden proper. In art matters it is about the same as in love affairs—the personal bias is omnipotent. Therefore, I will adhere strictly to my chosen rôle of cicerone, and will merely indicate what is to be seen. The enclosed plan will be a guide to you, by following the itinerary marked by the guiding arrows on the traced path, you will see everything worth seeing and form a judgment in accordance with your personal likes or dislikes.

From the point where we stopped in order to admire the view depicted above, let us proceed to the right by the principal alley, it will lead you to the octogonal basin, where children amuse themselves at miniature yacht sailing. Keep on to the right, and you will come to the last vestige of the once royal and then imperial palace of the Tuileries, destroyed by fire in 1871. Ascends the steps of the terrace in front of you, and promenade at your ease upon the ball grounds (*Jeu de Paume*), but stop in front of the antique statues which ornament the terrace on the

CHAMPS ELYSEES
PLACE DE LA CONCORDE



LIST

OF THE

GROUPS, STATUES AND POINTS OF INTEREST

IN THE

CHAMPS-ELYSEES

With the Captions or Legends corresponding to the figures on the Plan

A. The Ruins of the Tuileries.

B. Ball ground.C. Orangery.

D. Octagonal Basin.

E. Basin.

throwing the I. Hercules Hydra.

2. The four seasons.

3 and 4. Statues (antique style). 31. Lucretia and Collatin.

5. The Tiber.

6. The rivers Rhône and Saône.

7. The rivers Rhine and Moselle.

8. The Nile.

9. Statues (antique style).

10. Lion and Serpent. II. Boar.

12. Aristate

13 Hippomenes.

14. Atalanta. 15. Diana.

16. Nymph and Dog.

17. The Comedy.18. The Grinder.19. Phydias.

20. Alexander. 21. Cincinnatus.

22. Draped Woman.23. Death of Laius.24. The Lion, and Peacock.

25. Abduction of Dejanira.

26 Pericles.

27. Abduction of Cybelus

28. Flora.

29. Zephyris.

30. At the Gui, year nin

32. A Corybant.33. A Priestess of Bacchus.

34. Ennius carrying away Anchise.

35. Omphalion.36. Hunter Carrying a Hind.

37. Nymph with Quiver.

38. Venus with the Dove. 39. The abduction of Orythi

40. Cassandra imploring nervus.

41. Alexander-the-Great.

42. Lion and Crocodile.

43. The Comedy.

44. Aurora.

45. Ugolin.

46. Silence.

47. Prometheus.48. The Soldier.

49. Spartacus.

50. Diana.

51. Agrippina.

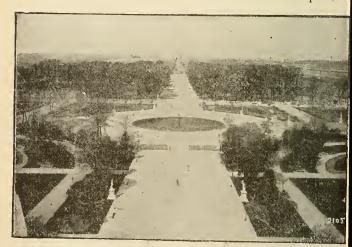
52. Apollo.

53. Daphnæ.

54. Ceres.

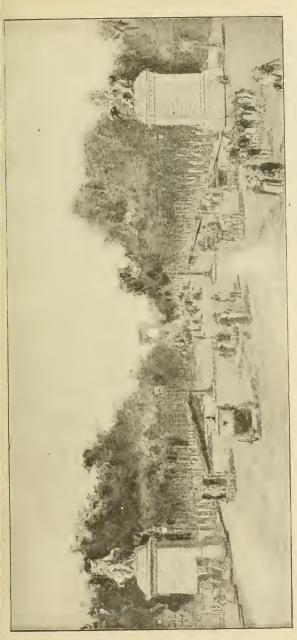
left. Then retrace your steps to the ruins of the Tuileries, go down the staircase, and at your left you will perceive Bosco's bronze group of Hercules downing the Hydra; then, go around the basin, and pass in turn the symbolic representations in statuary of some of the notable rivers of the world, such as Le Tibre, by Van Clève; Le Rhône and La Sâone, by Coustou; on the opposite side of the basin you will admire Le Rhin and La Moselle, by Van Clève, and Le Nil, by Bourdic.

Now ascend to the terrace *Du Bord de la Seine* (Terrace on the border of the Seine), here you will see the conservatory called *l'Orangerie*, where are kept during the winter the orange-trees which ornament in summer the alley bordering the Terrasse des Feuillants, and also four antique statues. Then retrace your steps and proceed straight ahead upon the terrace, passing *Le Lion au Serpent*, by Barye, this will bring you back to the basin. Continue, leaving on your left *Les Termes*, a statue symbolizing the four seasons, next a *Sanglier* (Boar), then cross the alley by which you first came in and keep or



THE GARDEN OF THE TUILERIES

through the Garden until you come to a square where are grouped the statues of *Hippomène* and *Atalante*, by Coustou. Here, after glancing at the group of *Hercule et le Bison* (Hercules and the Buffalo), come to a stand-still in



AVENUE DES CHAMPS-ELYSÉES



THE TUILERIES

order to enable you to cast your eyes around the basin and admire the beautiful group of statues indicated on the plan. It is at this point, on Tuesday and Thursday afternoons,

between four and six, that a military band discourses music.

Do not cross the Rue des Tuileries, but return, following the path traced upon the plan until you have reached the other square in which is the group of Apollon and Daphné, by Théodon; pass in front of Ceres and take the middle alley until you have reached the transversal alley at the point you left it, then keep on the latter, to your left, until you come to the gate facing the Solferino Bridge. Ascend the terrace which borders upon the quays, and from this point of vantage the view embraces both banks of the Seine for a long distance. When facing the quays, you will see, on the right and across the river, the House of Deputies, and irther on, at the opposite end of the last bridge, appears ne dome of the Hôtel des Invalides, while in the dim discance the eye catches the silhouette of the Eiffel Tower. Resume the promenade: at the extremity of the terrace, which runs along the Rue de Rivoli, stands the Pavillon de Flore, the present quarters of the Ministry of the Colonies. On your left, between that structure and the Pavillon de Marsan, its mate, there are more flower beds with twelve more statues well worth seeing. On the side opposite the Rue de Rivoli, which you have just crossed, this extension of the garden is intercepted by the Place of the Carrousel,

upon which is erected on a reduced scale an Arc of Triomphe which challenges your admiration.

But it must be near breakfast time, and if you feel like eturning to your hotel and are not sure of finding your way alone, signal a passing cab, and give the driver, verbally or in writing, the name and address of your hotel. If you prefer to breakfast at a restaurant, you can do so in the neighborhood.

Carriage Ride

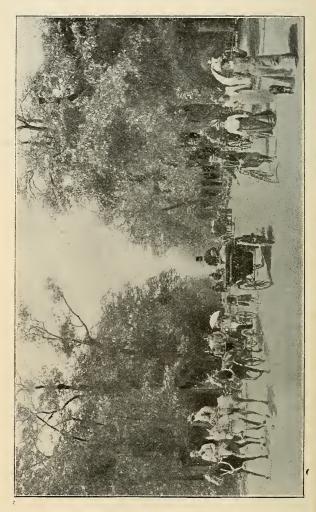
After breakfast, in order to widen your first general acquaintance with the physiognomy of Paris—having already acquired a partial knowledge of the stores, works of art, of the architecture of some of its public edifices and monuments—you should be initiated to the life of the Paris Elégant, a world of itself, which is on the eve of giving signs of life in brilliant equipages at the afternoon promenade between 3.30 and 6 o'clock.

Hand your coachman the counterpart of the following itinerary, printed in French on a perforated leaf at the front of this book.

Avenue Henri Martin.—Porte de la Muette.
—Avenue de St. Cloud until you reach the Belt Road.—Around the lower lake, on the left.—Pré Catalan. (Stoppage.) Road of the Great Cascade.—Avenue de la Reine Marguerite, to the right.—Stoppage at the Pavillon d'Armenonville.—On the right, by the road facing the Pavillon. — The Fortifications road. — Porte Dauphine.—Avenue du Bois.

This itinerary begins with the Avenue Henri Martin, on both sides of which are medium-sized residences with flower beds fronting. A bridle-path runs through the centre of the avenue. When you have reached as high as No. 130, you will notice on your right a new building of great depth; its principal entrance is on the Rue de la Pompe, which intersects the avenue a little further on, the edifice in question is the Janson de Sailly Lyceum (Lycée Janson de Sailly), one of the most beautiful and luxurious edifices of its kind in France. Beyond the Rue de la Pompe, but on your left, you will come upon another large edifice which may evoke your curiosity. It is the Mayoralty of the XVIe Arrondissement (16th Precinct).

A few minutes later, the eye begins to distinguish an extensive mall with rows of trees extending beyond the



vision: you have reached the famous Bois de Boulogne. Here you follow a superb roadway with plenty of shading, it is the Avenue de St. Cloud, which leads to two lakes, the large and small lakes, between which you pursue your drive. This is one of the most marvellous points of the Bois. Lakes and islands, the latter, shaded abodes of rest for boating parties, are alike entirely and solely due to the creative genius of Mr. Aphand, whose admirable skill as a landscape gardener has evoked from almost nothingness the beautiful panaroma which surrounds you.

The drive around the lake will lead you to the Allée de la Grande Cascade, which you will soon leave to turn into the Avenue de la Reine Marguerite. Here I advise you to step aground for a few moments in order to contemplate the grandeur of this avenue. Resuming your drive on the right, you will reach the Allée de Longchamps—a portion of which is also known as the Allée des Acacias—you then have reached the ultra-select spot where alike the feminine highworld and semi-world-fashionable and professional beauties, actresses of genius and wonderful talents and those merely gifted with histrionic physical charms, vie one with the other in the display of the most exquisite Parisian elegance on the one side, and crushing extravagance on the other. The parody, To see and to be seen, paraphrases the situation justly. Pursuing to the Pavillon d'Armenonville, where you make another stoppage, you are brought to the term of your journey.

Returning, you drive through the lane which borders on the Fortifications, to the Porte Dauphine, and, following the line of thousands of carriages which precede yours, you drive through the Avenue du Bois—one of the most elegant and animated parts of Paris—until you reach the cycle at the Arc-de-Triomphe.

The chapter treating of "Amusements and Pleasures" will tell you how to spend the evening. However, I may be permitted the advice—which will relieve you of the trouble of dressing afresh—of dining at the Café de Paris, in the Avenue de l'Opéra, and from there to spend your evening at the Théâtre-Français.





THE COLUMN OF JULY ON THE PLACE DE LA BASTILLE.

CHAPTER V

VIEW OF PARIS IN THREE PROMENADES

A few words of Explanation

I do not propose, in this chapter, to show the tourist Paris in its entirety, nor to have him visit all the public monuments. My aim is to furnish the visitor a resumen in three distinct promenades of the different aspects of the several quarters or boroughs into which Paris is divided. He will be given a glimpse of the major part of the monuments worth seeing, without, however, visiting them. A special chapter (Chapter VI) is devoted to the description of each and every monument, with a view of enabling the tourist to visit at leisure those which may interest him more particularly. Having come to Paris more especially to see the Exposition, the object of this chapter is to give to the tourist a general idea of Paris on broad lines, without intruding too much on his time, which, in virtue of a probably foreordained plan, he desires to consecrate principally to the Exposition.

With this object in view, I have laid the itinerary of these promenades, each of about three or four hours' duration. Detach from the perforated leaf tipped in the front of this book the French version of the following itinerary, and hand the same to the coachman when ready to leave.

FIRST CARRIAGE PROMENADE

From the Bastille to the Church of the Madeleine, through the boulevards.—Rue Royale and Place de la Concorde.—Avenue des Champs-Elysées. — Avenue du Bois.—*Returning* by Friedland Avenue. — Rue Auber.—Place de l'Opéra.

Before undertaking this promenade, I would advise you to breakfast, at about II A. M. on the Place de la Bastille, at the restaurant *Gruber*.

Having finished your breakfast, you begin your drive from the Bastille, as indicated. But here, permit me to rememorate the historical events relating to the square surrounding you. Before the French Revolution, on the Place de la Bastille stood the famous prison which gave the name to the square, and which was levelled on the 14th of July, 1789. It was here where prisoners of State and men famous in history were confined, some of them for periods of more than twenty years. To-day, nothing is left of the dungeon but the few mementoes distributed among the museums. In the centre of the square rises a column of 47 metres (about 157 feet) known as "La Colonne de Juillet." It was erected in 1840, in commemoration of the victims of the Revolution of July, 1830, whose names are inscribed upon the shaft itself, which is crowned by a statue symbolizing The Genius of Liberty. An inner staircase leads to the top of the column.

The railroad station you see on the northern corner of the square is that of Vincennes; this railroad goes to the race-course and the locality of that name. Still on the north side of the square, but towards the centre, you will see a busy thoroughfare full of animation, it is the Rue of the Faubourg Saint-Antoine (St. Antoine Suburb Street). This quarter is exclusively devoted to business, and the furniture manufacturers of Paris monopolize almost the entire street. Among the most important are:

The successor of *Krieger*, who, in 1889, received the Grand Prix de Paris for household furniture, and the establishment of *Damon* at No. 74. A stroll through the shops and salesrooms cannot be but useful and interesting. All the streets in the neighborhood of St. Antoine Suburb—Rue Castex and Rue Charenton—are tenanted by dealers and manufacturers of household furniture of every description, from the most sumptuous to the very ordinary. In the Rue du Faubourg Saint-Antoine, there are also *Delaunay* and *Maillefer*; *Derouge*, in Rue Charenton, and *Flandrin*, in Rue Castex.

On the Boulevards

Your carriage now takes its place in the long procession of vehicles of all descriptions which paces along the boulevards for a distance of over four kilometres, and which is kept moving in perfect order and precision by the police stationed at every street corner. You will successively defile by the Boulevard des Filles du Calvaire, where, on the right of the square of the same name, you will see the Cirque d'Hiver, and, finally, the Boulevard du Temple, which crosses

the street of that name and where is situated the Market of the Temple, which is the abode of dealers in second-hand clothes. The whole of this quarter of Paris has a raggy aspect and moldy smell. Life, which is exuberant one hundred metres away, is seemingly paralyzed here, but you experience a great transition on reaching the Place de la République.



THE STATUE OF THE REPUBLIC (Square of the Republic)

On this public square is erected the statue of the Republic, which rises above the group formed by the three statues symbolizing Liberty, Equality and Fraternity surrounding its base. The twelve bas-reliefs represent the most memorable epochs in the history of the French Republic.

We have now reached the Boulevard St. Martin, not to that part of it which derives characteristic animation from the beautiful and artistically dressed windows—but to the portion along which the theatres are located almost side by side. Firstly, on the right, are the Folies-Dramatiques, then the Ambigu, further on is the Theatre of the Porte Saint-Martin, where Coquelin recently created the rôle of Cyrano de Bergerac, and almost contiguous to the latter is the the Renaissance Theatre, which until last year was the property of Sarah Bernhardt. We still pursue on the right side of the Boulevard until we reach the Porte Saint-Martin, which has given its name to the celebrated theatre illustrated by the famous Frederick Lemaître. The Porte Saint-Martin was erected in honor of Louis XIV, the bas-reliefs ornamenting the structure represents scenes in the reign of that illustrious sovereign.

By this time we have reached the Boulevard Saint-Denis, which is intersected by a great artery bearing on the left the name of Boulevard Sebastopol and that of Boulevard de Strasbourg on the right. Leaving behind the Boulevard de Strasbourg we come on the same side of the square to the Porte Saint-Denis—the counterpart of the Porte Saint-Martin—which was also erected in commemoration of the glorious reign of Louis XIV. And still on the same side, is the Rue du Faubourg Saint-Denis, with its extension on the left under the name of Rue Saint-Denis, both of which are great business streets, with elegant stores from the start, among which that of *Grosse*, fan dealer, and the great stores of the *Porte Saint-Denis*. On the Rue Saint-Denis, several jewelers, among which, *Alexandre*, and the stationer *Collot*.

The Boulevard Bonne-Nouvelle follows the Boulevard Saint-Denis. Here the stores are still more numerous, and among the best are:

Garnière, dealer in incandescent lamps; a jewelry store with the specialty of corals; an electrician; jewelers; Margueritate, manufacturer of musical instruments, and a lace store.

Further on, the white edifice which the eye meets on the right is the Gymnase Theatre, situated at the corner of the Rue d'Hauteville, and in the distance in that street is seen St. Vincent-de-Paul, an edifice of very imposing appearance. On the corner of the Rue d'Hauteville, as a kind of annex to the Gymnase Theatre, is situated the restaurant Marguery.

From this point we directly enter into the Boulevard Poissonnière, which also counts several beautiful stores:

The shoemaking establishment of La Fashion; the jewelry store of Le Comptoir d'Horlogerie, at No. 9; the

famous Aubusson carpets, at No. 23, and Boutron, dealer in chocolate, teas, etc.



THE COMPTOIR NATIONAL D'ESCOMPTE.

On the right, at about half way on the Boulevard, at the extremity of a short street, you will notice a reddish construction with a dome, it is the seat of the Comptoir National d'Escompte (National Discount Bank), where you can obtain commercial letters of credit which are payable at any of its numerous following agencies:

OFFICES IN PARIS

- Boulevard St-Germain, 176.
- B Boulevard St-Germain, 3.
- C Quai de la Rapée, 2. D Rue Rambuteau, 11.
- E
- Rue Turbigo, 16. F Place de la République, 21.
- G Rue de Flandre, 24. H Rue du 4-Septembre, 2.
- Boulevard Magenta, 84. K Bouled Richard-Lenoir, 92.

- L Avenue de Clichy, 36.
- M Avenue Kléber (Passy), 87.
- N Avenue Mac-Mahon, 35.
- O Bouleva Montparnasse, 71. P Faubourg St-Antoine, 27.
- R Boulevard St-Michel, 53.
 - S Rue Pascal, 2.
- T S Bouleve de Courcelles, 2.
- Avenue de Villiers, I. V Avenue d'Orléans, 85.

OFFICES IN THE SUBURBS

Levallois-Perret, Place de la République, 3. Enghien-les-Bains, Grande-Rue, 47. Asnières, Rue de Paris, 8. Charenton, 50, Rue de Paris.

AGENCIES IN FRANCE

Abbeville Issoire Agen Tarnac Aix-en-Provence Lézignan Alais Libourne Amiens Lille Angoulême Limoges Arles Luxeuil Avignon Lyon *Bagnières-de-Luchon Manosque †Bagnols-sur-Cèze Mans (Le) Beaucaire Marseille Beaune Mazamet Bergerac Mont-de-Marsan Bézier *Mont-Doré (Le) Bordeaux Montpellier *Bourboule (La) Nancy Caen Nantes Calais Narbonne Cannes Nice Carcassonne Nîmes Castres Orange Cavaillon Périgueux Cette Perpignan Chaghy Reims Chalon-sur-Saône Remirement †Châteaurenard Rivesaltes Clermond-Ferrand Roande Cognac Roubaix †Condé-sur-Noireau Rouen *Royat Deauville-Trouville Saint-Chamond Dieppe Saint-Dié Dijon Saint-Etienne Dunkerque Salon Elbœuf Toulouse Epinal Tourcoing Ferté-Macé (La) Trouville-Deauville Firminy Flers Villefranche-sur Saône Gray Villeneuve-sur-Lot Hâvre (Le) †Vire Hazebrouck

FOREIGN ACENCIES

	1 OKEIGN	MGENCIES	
London	Sousse	San Francisco	Majunga
Liverpool	Gabès	New Orleans	Tamatave
Manchester	Bombay	Melbourne	Tananarive
Tunis	Calcutta	Sydney	Tangier
Sfor		- 2	8

The Comptoir National d'Escompte de Paris is moreover th depository of the banks of the French colonies, in Algeria, Indo

^{*}Open during the season. †Open weekly for business on market days.

China, Guadaloupe, Guyana, Martinique, Reunion and Senegal, and its capital is Frs. 110,000,000.

OPERATIONS OF THE COMPTOIR

Commercial paper and warrants discounted.—Collections in France and abroad.—Deposits on sight.—Check accounts with interests.—Loans on collaterals and merchandise.—Drafts issued and funds forwarded.—Stock Exchange orders.—Investments.—Circular letters of credit payable throughout the entire world.—Maritime mortgage loans.—Current account and collateral credits opened.—Safe-keeping of titles at Paris, in France and abroad.—Coupons of all kinds paid.—Guarantee collections at par.—Subscriptions to all public loans.—Purchase and sale of foreign coins.

LOCATION OF SAFE-DEPOSITS

at the PRINCIPAL OFFICE, No. 14 rue Bergère; at the BRANCH OFFICE, No. 2 Place de l'Opéra and in the Principal Agencies, in France and abroad (for the safe-keeping of titles, valuables, jewelry, etc., from 5 francs per month up).

Further on, at No. 30, you will find the superb bronze works of *Barbedienne*, which are universally celebrated.

We then cross on the right the Rue du Faubourg Montmartre, and on the left is the Rue Montmartre, excessively crowded and full of activity. Newspapers are located in this street, and it is in full activity until 4 o'clock in the morning. The Rue du Faubourg Montmartre deserves to be seen in its entirety to Rue de Châteaudun. In the latter, at No. 10 bis, the eyes are immediately attracted to the Maison Régina, in front of which you will find the elegant turn-outs of the wordly and fastuous feminity who have called to make their selections ahead of the foreign element, Retracing our steps, we come back to the Boulevard Montmartre, and immediately on your right you cannot help but admire the show-windows of the store Gladiator; on the left, an English shoe store; the art bronzes of Colin, the clockmaker; Auer Light Company; a very old bakery; then, on the left, you pass the Théâtre des Variétés, situated almost at the corner of the Rue Vivienne, which leads you to the Bourse (Stock Exchange).

After crossing the public place—which is always crowded—at the intersection made by the boulevards and the Rue Drouot on the right (where are located beautiful stores) and the Rue Richelieu, with the statue of Molière, on the left, begins the Boulevard des Italiens. This boulevard is considered the finest of all in every respect. The character of the stores and the distinguished appearance of the stream of promenaders has made it the acknowledged ultra elegant spot of Paris. On the right, halt in front of the gunsmith's shop, the book-store *Flammarion*, the new and sumptuous

quarters of the *Café-Riche*, the renowned confectioner next door, tIe Bohemian glassware, the art bronzes of all kinds which are always interesting to examine, then come English and American railroad offices and a store of fine Dutch cordials. On the left, give a glance to the entrance of the Passage des Princes, and the Express Bar.

The Theatre of the Opera Comique is one door from the boulevard on a side street. The theatre was inaugurated only a year ago; its main entrance is on Boïeldieu square,



THE FOUNTAIN MOLIERE

which is reached through Rue Favart. Further on, we find on the right of the boulevard the fashionable restaurants.

On the left is a large white edifice whose doors are always crowded with busy people going in and out, it is tenanted by the Crédit Lyonais. The Théâtre des Nouveautés is right opposite. You will also notice a few stores facing on the Boulevard, at the corner of Helder Street, and thence following a gentle declivity you will reach the corner of Rue Louis-le-Grand, where is situated the ancient Pavillon de Hanovre.

We have now reached the Chaussée d'Antin, marking the end of the Boulevard des Italiens, and at the corner of which is situated the restaurant *Paillard*, facing the Théâtre du Vaudeville, which is the first house on the right side of the Boulevard des Capucines. Passing the Vaudeville Theatre,



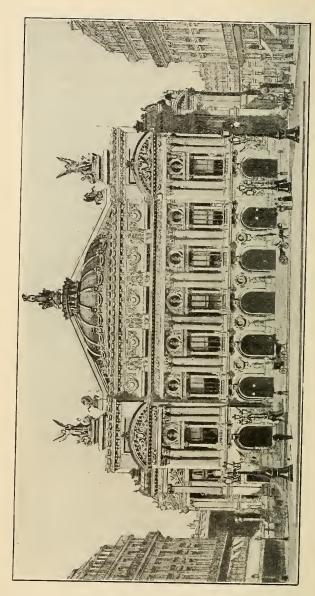
THE OPERA COMIQUE

we come in front, same side, of a great linen house, and further on are the Remington Typewriters and Lère-Cathelin.

On the left, there is a series of fine stores, where almost everything can be found—objects of art, tapestry, costly books, Japanese curiosities and extra fine confectionery.

The Opera

The boulevard then cuts across the magnificent square of the Opera, the right side of which is entirely occupied by the monumental edifice of the Grand Opera, of which we now perceive but the frontage, with its ground story orna-



mented by eight symbolic statues in relief: La Poésie Lyrique, by Jouffroy; La Musique, by Guillaume; L'Idylle, by Aizelin; La Déclamation, by Chapu; Le Chant, by Dubois de Vatrinelle; Le Drame, by Falguière; La Danse and Le Drame Lyrique, by Carpeaux.

The Grand Café de la Paix is at the angle made by the square and the boulevard, and next to it is the main en-

trance of the Grand Hotel.

A step further you find the sign, in bold lettering, of the *Compagnie Générale Transatlantique*: it is the passenger office where tickets for New York are sold, and where return tickets are checked in the emergency you are provided with excursion fare.

We have now come to the Boulevard de la Madeleine, where is located, on the left side, the celebrated house of *Legoupy*, with an exposition of valuable engravings equally attractive to the connoisseur and the curious; the stores of the *Carnival de Venise*; a carpet and furniture establishment of the first-class; a shop of artistically curved tortoise shell articles; jewelry stores, modistes, and, finally, the store *Trois-Quartiers*.

The Madeleine Church

All the boulevards, along with the Boulevard de la Madeleine, end conterminously in front of the church of the Madeleine, which assuredly is well worthy of a visit. The exterior of the church, with its frontispiece of tall columns, will impress you, and its architectural style, borrowed from the Roman temples, has an undefinable attraction.

Rue Royale

We will now turn to the left and enter into the Rue Royale, one of the broadest artery of the great capital. On the right you will come across well-known jewelry houses, such as Fontana and Mermillod; there is also a very interesting display of photographic views a few steps further. On the opposite side of the street the stores are of the same category: jewelry, artistic furniture, and photographic views vie one with the other to attract the attention of the promenader, and probably the one who carries the palm of attractiveness is the display of the great florist on that block.

This street is rather short. On the left it ends at the Ministry of Marine, where it empties on the Place de la Concorde, famous among all in history.

PLACE DE LA CONCORDE

Place de la Concorde

It is on this square that over three thousand persons, Louis XVI with the rest, were guillotined during the first Revolution.

Here leave your carriage for a few moments. The first thing that will call your attention is a great pyramid in stone-ware, seventy-five feet in height, and covered with Egyptian inscriptions. It is made of a single block and was presented to Louis-Philippe by Mehemet Ali, pasha of Egypt, where it comes from. The rigging and tools which served to its transport and its erection in France, figure upon the pedestal. On the right of the obelisk is the gate to the Garden of the Tuileries, through which you perambulated the day after your arrival in Paris.

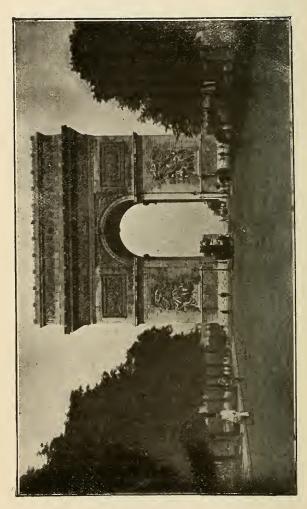
From where you stand, you see the Chamber of Deputies on the other side of the Seine. At both extremities of the inner square where stands the column, there are two fountains surmounted by statues throwing streams of water which falls in spray in the reservoir below. There are eight statues forming the delimitation of the square, each representing a great city of France. The most popular of those statues is that of *Strasbourg* by Pradier, which a delegation of patriotic Alsatians decorate with wreaths on the national feast day; this statue is the one nearest to the Ministry of Marine. The others represent *Lille*, by Pradier; *Bordeaux* and *Nantes*, by Calhouet; *Rouen* and *Brest*, by Cortot; *Marseille* and *Lyon*, by Petitot.

Having enjoyed the magnificent spectacle presented by this incomparable public square, reenter your carriage, and the coachman will drive along the

Avenue des Champs-Elysées

through its entrance at the Place de la Concorde, which is indicated by two statues representing horse tamers and called *Les Chevaux de Marly*. They are a symmetrical counterpart of the winged horses which ornament the outgate of the Tuileries and facing them.

There is always a large and animated concourse of people on this Avenue, and naturally to a greater degree during the Exposition. From this spot you can admire at ease the main entrance of the Exposition, which is erected on the Champs-Elysées. The two first edifices on your left — built on the very spot of the former Palace of Industry — are the Petit Palais and the Grand Palais. In order to reach it, you will



pass in front, and on the left, of the Jardin de Paris. Facing, on the other side of the Avenue, is the Concert des Ambassadeurs, and in the back, the Restaurant des Ambassadeurs, and next to it, the Concert de l'Alcazar.

The Avenue in front of the Grand Palace of the Exposition is named the Avenue Marigny; it is partially occupied on the right by the Palais de l'Elysée, which is the official residence of the President of the Republic. Opposite the Avenue Marigny, at the corner of the Avenue des Champs-Elysées, is the Marigny Theatre, a circular building.

A little further, in the Champs-Elysées, and on the same side, is the Cirque d'Eté, which is built on the cycle of the Champs Elysées, whilst on the other side of the Avenue, the Ice Palace is the structural pendant to the Cirque.

From this point the Avenue des Champs-Elysées continues uninterrupted until it reaches the Arc-de-Triomphe; however, in this portion it is devoid of the profuse shading afforded by the trees of the Garden. But it is bordered on both side by somptuous residences; business establishments here are scarce.

Place de l'Etoile and Arc-de-Triomphe

The Avenue des Champs-Elysées ends at the Place de l'Etoile, where twelve large avenues have their terminus. In the centre of the cycle is erected the Arc-de-Triomphe, which, begun in 1806 in commemoration of the battle of Austerlitz, was completed but thirty years later. On the pilasters which support the arc, there are sculptural subjects deserving attention. Facing you, on the right, Le Départ de 1702 by Rude, is reputed to be the most artistic group of the four; above is the Funeral of Marceau. Turning to the right you see on the left La Résistance à l'envahissement, and above it the Passage of the Bridge of Arcola; then Les Bienfaits de la Paix, singularly emphasized by the group immediately above representing La Prise d'Alexandrie. Finally Le Triomphe (1810), representing Murat capturing Mustapha. From the summit of the monument, which is reached by a staircase, the view is one of the most picturesque in Paris.

The carriage will take you from here to the Avenue du Bois, with which you are already acquainted, and thence you will recross the Place of the Arc-de-Triomphe to drive through the Avenue Friedland.

Friedland Avenue

Here the scene changes completely, it is devoid of the bustle and animation we have just passed through. Friedland is a residential avenue, monopolized by the families of financiers and merchant princes; and, comparatively, it is quite short, ending at the intersection formed by the Rue du Faubourg Saint-Honoré, in which is seen, looking to the left, the Beaujon Hospital, on the right side of the street.

Boulevard Haussmann

We are now entering the Boulevard Haussmann, which retains some of the characteristics of Friedland Avenue, of which it is a kind of an extension. The Boulevard is at first intersected on the left by Messine Avenue, the junction forms a semblance of a square upon which is erected the Statue of Shakespeare. Pursuing down the Boulevard Haussmann, you reach its intersection with the Boulevard Malesherbes which takes place on large square upon which is erected the beautiful and rich church of Saint-Augustin, which you should visit if you can spare the time. While facing the church you will see on your right, at the corner of Rue de la Pépinière, the infantry barracks of that name, and a few steps further, the small Delaborde Square.

Pursuing your drive on the Boulevard Haussmann, you will see on the right the large stores of the celebrated *Potin*; continuing to the right you will come to a cluster of trees surrounding a monument, it is the Expiatory Chapel erected in memory of Louis XVI. A little further on, you come up to a square upon which is erected quite a large building bearing the name of *Le Printemps* (The Spring) and which has the outward appearence of a department store. However, it does not come up in size or variety to its elders in that branch of commercial activity, much less to the most wonderful of all, *Le Bon Marché*, which is not alone the largest of all, but at the same time the most magnificent for the richness of its goods and the surprising completeness of its assortment, which covers everything the imagination of man can conceive.

On your left, at the bottom of the street which crosses the Boulevard, you can see one of the wings of the railroad Station Saint-Lazare, the converging point of all the trains running through the western part of France.

We now leave the Boulevard Haussmann and enter in the Rue Auber, and again find ourselves in the midst of a luxu-

COMPAGNIE GÉNÉRALE TRANSATLANTIQUE

rious business quarter. On your right and left, shop windows are so elaborately and artistically dressed that your curiosity will be assuredly tempted. Many English houses are here represented, the Cooks, Mainbys, etc., etc.; jewelers, diamond dealers, with here and there a fashionable shoemaker, a dealer in fine Chinaware and cut glassware, or a merchant of exquisite cordials, etc. Before reaching the Opera, of which the right view stands in front of you, are the offices of the Compagnie et de la Banque Générale Transatlantique, located undoubtedly in the most magnificent edifice owned by any maritime company. Here, you may be sure that all desired information about steamers or travelers you are interested in will be given you in your own language, with the greatest pleasure.

The first promenade is now over, and you have been through a pretty good portion of Paris. If you are dressed for the theatre you had better dine in the immediate neighborhood, at the Café de Paris, kept by Mourier. It is one of the restaurants in vogue in Paris, on account of its table recherchée and its exquisite wines.



SECOND CARRIAGE PROMENADE.

Starting: Place de l'Opéra-Avenue de l'Opera-Place du Théâtre Français, stopping at the Palais Royal-Place du Carrousel-Quay of the Louvre-Quay of the Mégisserie-Quay of Gesvres, stopping at the City Hall-Arcola Bridge-Rue d'Arcole, stopping at the Church of Notre-Dame-Quay of the Marché-Neuf-Boulevard du Palais, stopping at the Court House-Quay of l'Horloge, Rue de l'Horloge -Rue de Harlay-Quay des Orfèvres-St. Michel Bridge-Place St. Michel-Boulevard St. Michel-Rue de Médicis-Rue de Vaugirard-Rue d'Assas, to the right-Rue du Cherche-Midi, to the right-Rue de Sèvres-Rue du Bac-Boulevard St. Germain-Place de la Concorde-Rue de Rivoli.

Before commencing this promenade, you should take breakfast at one of the numerous restaurants which are in the vicinity.

Having finished your breakfast, the starting point will begin at the spot where ended your first promenade of the day previous, on the Place de l'Opera. I will omit speaking again of this monument, of which you have already admired the frontispiece; but I will invite you to cast a glance about the square, not so much on account of the architectural beauty of the houses erected around it, as for the commercial importance of the firms located here. On the right, the sleeping-car; Cook's agency in front; a celebrated confectioner again on the right, and on the left the stores of well-known houses, such as those of Dr. Piene, for instance, or those of Moët & Chandon, the telegraph agency of the Journal des Debats and a theatrical agency.

At the corner of the Avenue de l'Opera, which opens before you, begins the Rue de la Paix, where you made your
first promenade on foot. The Avenue de l'Opera is undoubtedly the finest avenue in Paris, owing principally to
the elegance and richness of its stores, the special care bestowed by the municipality upon its broad driveway and
sidewalks, and also on account of its beautiful and costly
apartments, commanding the highest rental in Paris, and
from whose balconies the view embraces the splendor of
this incomparable thoroughfare in its fullness.

Among the most brilliant shop windows that of Braun, the official photographer of the Louvre and the National museums, the celebrated Liberty in front, Cunard on one side, Flammarion, a dealer in paintings and Venetian vases of rare beauty, on the left; a jeweler who is a specialist in fine pearls; some artistic sculptors on the left; a well-



known dealer in coffee not far from a merchant of canes well known to the old Parisians; C. Gagne Peht on the right, then a number of stores containing all specialties incidental for traveling.

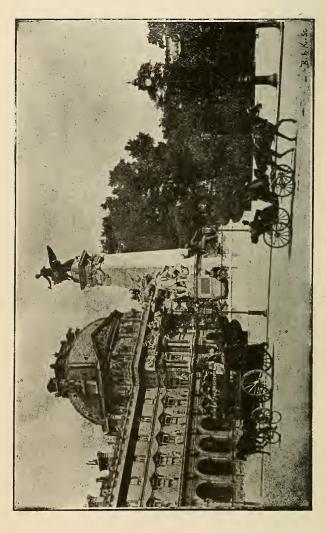
The avenue has its outlet in the Theatre Français Square, named after the theatre, which stands at your left on the

square. The exterior of the theatre, which is considered as the sanctuary of the legitimate drama in France, is not in keeping with its interior, in which are crowded artistic marvels and upon whose stage are daily represented master, ieces of French art. Your carriage, in rounding the square, will come to a stop at the left of the theatre, on the Flace du Palais Royal. Step down from your carriage to examine the famous show-windows which monopolize the whole space between the balconies and the pave-

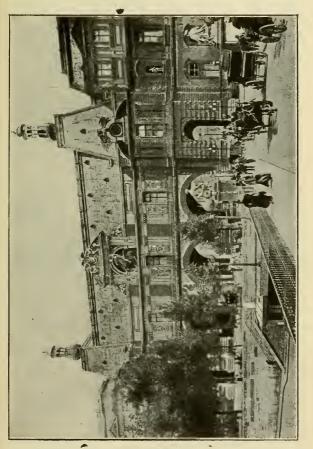


THE MINISTRY OF FINANCE.

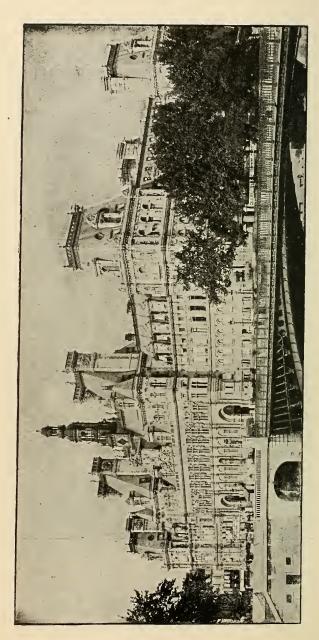
ment. First, the balcony bordering on the gardens. It takes the name of the gallery of Montpensier on the left and the gallery of Valois on the right. The transverse gallery, which you see on your right on entering, is the gallery of Orleans. These galleries deserve a visit, especially on a bad day, when you do not know where to direct your steps. It was formerly the centre of Paris, much frequented by the snobs. It is now decadent, especially since the opening of the Avenue de l'Opera; also, the galleries of the



Palais Royal have been abandoned one after the other by the large jewelry houses formerly congregated there, which have now moved, with their shop-windows, to the most conspicuous places surrounding the Madeleine and the Opera. It is, however, worthy of a visit on account of its old-fashioned jewelry stores, containing antique engrav-



ings and heraldic devices, quaintly carved. As for the gallery of Orleans, it offers a strange view in being the centre of a commerce quite Parisian in its nature, and pretty flourishing, in selling clothes and wraps for little dogs, You can see there all kinds of furnishers, shoemakers and tailors for these interesting animals.



On leaving the Palais Royal, the carriage crosses the Rue de Rivoli, and then passes under the Ministry of Finance (located in the new Louvre) by the double-vaulted gate which opens upon the Place du Carrousel. The first thing to attract your attention, on the left, will be a large monument, almost new in appearance. The monument was erected in honor of Gambetta, the organizer of the National Defense. The famous tribune is represented in a speaking attitude, while on the apex of the pyramid is the figure of Democracy, symbolized by a young female urging on a winged lion. On the other side of the square, but more to the right, is the Arc du Triomphe du Carrousel, of which you had a glance from the Tuileries Garden. All around, except on the right side, which is taken up by the Tuileries, the square is wedged in by the structure of the Louvre Palace. After passing under the immense archways which lead to the Seine, you will drive to the left up to the quays. On your left the Louvre Palace entends its architectural grandeur until it reaches the square to which it gives its name. Opposite the main entrance of the palace is the church of St. Germain l'Auxerrois, a church famous in the annals of pitiless religious intolerance, for it was from its towers that was tolled the massacre of St. Bartholomew. The church is worth visiting from a purely artistic point of view; however, of this more anent in the following chapter. Continuing upon the quays, we soon arrive at a bridge for the exclusive use of pedestrians, and called the Pont des Arts (Arts Bridge), which spans the Seine, anchoring on the other side in front of the Institut, which is the abode of the five academies, of which the one known as the French Academy is the principal. Further on is the Pont Neuf (New Bridge), after which we come to the Pont du Chatelet. As we shall, later on, retrace our steps by this way, I will for the present refrain from calling your attention to the edifices and monuments on your right. I will merely inform you that the agglomeration of stones having the idealistic form of antique feudal castles is known by the euphemistic appellation of La Conciergerie-a more or less polished name for a common prison. But on looking to your left in the Place du Chatelet you will see two theatres facing each other; the one on the side of the Louvre is the Chatelet Theatre, and the other is the Sarah Bernhardt Theatre. named after and managed by the great artist who has been applauded in all the capitals of the world.

The next bridge has its terminus on the City Island (ile

THE PRISON OF THE CONCIERGERIE

de la Cité), where we shall proceed after admiring the beautiful City Hall, which is on our left.

During the raging times of the Commune, in 1871, the City Hall (Hotel-de-Ville) was destroyed by the incendiary torch. It has been reconstructed since. In its precincts are held the sessions of the Municipal Council, but its right wing, abutting on the quay, is the official residence of the Prefect of the Seine. The statues between the windows are those of celebrated men. The clock is one of the most remarkable and artistic parts of the whole frontispiece of the edifice. It is framed on each side by pilasters ornamented with statues representing respectively Labor and Study; the coat-of-arms of the City of Paris is supported by females, while two statues crown the central campanile. The group formed by the clock and the seven statues surrounding it deserves assuredly a few moments of attentive criticism.

Stepping again into your carriage, and continuing your promenade on the quays bordering the City Hall, you will perceive on the same side the equestrian statue of Etienne Marcel, a rather martial arrangement for a provost of the Paris merchants in the XIVth century.

The bridge upon which we now enter is called the Pont d'Arcole (Arcola Bridge). It leads to the parvis of the Church of Notre-Dame, which was so often the theatre of the tumultuous meetings of the Fronde under the minority of Louis XIV., and where the people also massed themselves to hear the Te Deum sung in thankful acknowledgment of the victory won by the great Condé at Sens.

We now stand on the City Island (ile de la Cité); that is, upon the spot which was the cradle of the City of Paris. The River Seine here branches off in two streams to be reunited lower down, at the Pont-des-Arts.

The Church of Notre-Dame is the Cathedral See of Paris; it is also one of the oldest churches in France, its foundation dating back to 1163. You naturally should visit its interior, but, until you have time to do so critically, cast a glance on the frontispiece, which consists of a triple portal. That of the centre is the Portal of the Last Judgment; Christ, by Geoffrey Dechaume, ornaments the elliptic; on the pilasters, on either side of the main door, are grouped the Wise and Foolish Virgins. The left door, known as the Portal of the Virgin, is more elaborate than its counterpart on the right; the Virgin is represented trampling under foot the serpent, while Adam and Eve appear in relief on the pedestal, with statues of saints harmo-

niously distributed on both sides of the door. The third, or the portal at the right, is dedicated to St. Ann.

As you leave the parvis of Notre-Dame you will perseive on the right side of the square a large edifice: it is the Hotel Dieu, one of the most important and justly celebrated hospitals in Paris. We now take the Quai du Marché Neuf (New Market Quay). On the right and parallel to the Quai we come to a large building, stern in aspect. It is the Préfecture de Police (Police headquarters), where are concentrated the various offices of the Paris Police and Public Security. The Préfet (chief) has his residential quarters in the building. A few steps further we turn to the right and enter the Boulevard du Palais, and we will stop in front of the Courthouse (Palais de Justice) and facing the Tribunal du Commerce. Of the Courthouse you now see but the gilded railing and the monumental stairs, which lead to the Hall of the Pas Perdus (Lost Steps). However, in the next chapter, we shall visit the interior of the Palais (page 102); but if you have the time now, you should visit the steeple, which behind you, on the left, towers above the structural agglomeration of the Temple of Themis, and belongs to the Holy Chapel (Sainte Chapelle). (Page 102.)

Continuing our promenade around the Courthouse, we come in front of the Conciergerie (an historical prison, contiguous to the Palais, and which is on the visiting programme in Chapter VI.) (Page 76). The Conciergerie faces the Place du Châtelet. The great tower, with its clock, at the corner of the Boulevard du Palais and the Quai de l'Horloge, are worth visiting for their curiosity and age. We keep along the Palais on Harlay street, following for a few moments the Quai des Orfevres, and cross the Bridge St. Michel, which abuts on the square of the same name. On the right, in the background of the square, is the St. Michel fountain, where a group of bronze represents St. Michel felling the dragon. On either side of the fountain are columns in reddish marble, with four statues, La Vérité (Truth), La Prudence (Prudence), La Justice (Justice), La Force (Strength).

We shall now go up the Boulevard St. Michel, which is the soul-life of the famous Latin quarter. Few that have not heard of the spirited Latin quarter, where the students of all the great schools and colleges congregate and enliven its learned precincts with their antics. Although frolicsome to the extreme, the Parisian student is neither rough nor wicked; he is simply fond of laughter. It is a spectacle worth the while to watch them coming down their Boulevard St. Michel at about four in the afternoon, singing the joyous refrains of their college songs. But the student is at his best in the evening, and is an interesting study when seen seated in one of those cafés which spread their tables on the sidewalk of the Boulevard St. Michel, especially at Vachette.

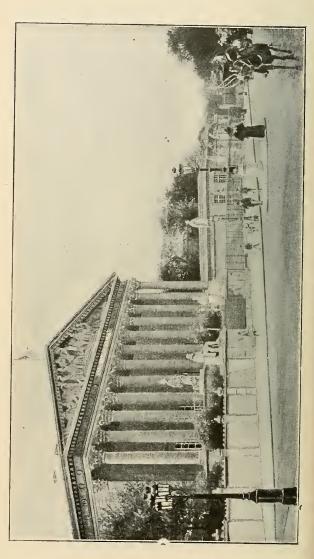
If tempted by curiosity, proceed to the place unincumbered. You will find the hilarious youth of the quarter draining, in the most conformistic style, countless beer mugs and applauding scraps of oratorical volcancity until



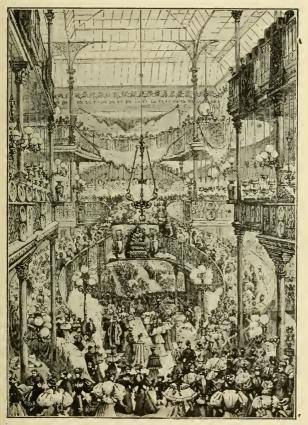
TOWER OF ST. JACQUES.

the small hours of the morning. These diuturnal libations—so great is the constitutional elasticity of the Parisian student—do not seem to affect him in the least, for he is found, punctually on time, at the opening of the various courses at eight o'clock in the morning.

We leave the Boulevard St. Michel opposite the larger garder of the Luxembourg one of the most beautiful gardens in Paris. If you have the time, you should take a walk through it, as it contains, besides a very replete museum, many artistic and beautiful things, which are all described in the following chapter.



Your carriage will proceed by the Rue Vaugirard. From the beginning we find, on the left, surrounded by the green lawns of the Luxembourg, the Senate Chamber. Once outside of the Luxembourg, we have left the Latin quarter, and we are fully on the left side of the River Seine, in a so-called aristocratic quarter, the gloomiest of all Paris.



THE "BON MARCHE."

Here shops are rare, pedestrians scarce and constructions worth mentioning do not exist, but, after passing through two small streets of a cemetery-like stillness, we finally reach the Rue de Sévres, where life and bustle are predominant.

We are in the quarter of the greatest retail shops in the world, among which the "Bon Marché," where reigns from ten in the morning until eight o'clock of the evening the most astonishing animation.

Speaking of the "Bon Marché," the extraordinary success of that undertaking—the pioneer of its kind in the world—is a well-deserved one, and, moreover, Madame Boussicaut, the founder, has devoted the immense fortune realized from this daring enterprise to an infinity of benevolent deeds and large humanitarian works.

Proceeding around the huge edifice of the "Bon Marché," we reach the Rue du Bac, which leads us to the Boulevard



STATUE OF JOAN OF ARC.

St. Germain, a quarter somewhat permeated with gloominess and in preference inhabited by the wealthy nobility.

We finally reach the Pont de la Concorde, leaving on our left the Chamber of Deputies or the Bourbon Palace, whose frontispiece is almost an exact counterpart of that of the Madeleine on the opposite side of the Place de la Concorde. The steps to the Chamber are ornamented by statues of Thémis and Minerve, of Aguesseau, Calbert, l'Hospital and Sully. Twelve columns support the entablature, the frieze of which represents France holding the constitution, surrounded by the symbolical figures of Liberty, Agriculture, Peace and Order.

The carriage having crossed the Place de la Concorde will take the Rue de Rivoli, which borders on the Tuileries, the left side of which is entirely constructed in arcades. Here you give the coachman the order to return, or to drive to one of the restaurants in the neighborhood.

You pass before the statue of Joan of Arc. In the vicinity you can dine at the Restaurant Foyot, facing the Senate.

THIRD CARRIAGE PROMENADE.

Porte Maillot—Road from Porte Maillot to Porte des Sablons—Road from Madrid to Porte Maillot—Jardin d'Acclimation, stop—from Jardin d'acclimation to the Château de Madrid by the road from Porte Maillot to Madrid—Returning by Madrid Road to the Lakes—Suresnes Road—Dauphine Gate—Avenue du Bois.

This promenade should be made in fair weather. Leave about half-past nine in the morning, in order to breakfast surrounded by the green foliage in the midst of a luxuriant vegetation perfuming the air. According to the itinerary given the coachman, he will first drive through Paris to the Porte Maillot, an entrance to the Bois de Boulogne, which you have not yet seen. He will drive you by the route of the Porte Maillot to the Porte des Sablons, where you will meet thousands of bicyclists riding up the Boulevard Maillot, which is on your right. The carriage will pass behind the Pavillon d'Armenonville—a restaurant where you stopped a few days ago—and will take you by the grand Avenue de Madrid, which passes in front of the Acclimatation Garden, where we shall stop.

The Garden of Acclimatation is undoubtedly the most beautiful of its kind. Here are gathered and nursed animal and vegetal species from the whole world. The harmonious display of accumulated natural riches reposes the eye and is at the same time a relaxation to the mind. The price of admission on week days—the place should be visited on week days, for the crowd on Sundays makes it uncomfortable—is 2 francs in the morning, 1 franc in the afternoon and on Sunday it is 10 cents.

You enter the Garden through a turnstile, at the side of the iron carriage gate, which lands you on the right side

of the Main Alley (Allée principale). Cross the alley obliquely, in order to reach the Conservatory, which is the first edifice at the left of the Main Alley. After having visited the Conservatory in every way, leave the place by the door facing the one through which you came in; it will lead you to the Palmarium, a new structure where fine concerts are given and where a very select restaurant is established. The place and the hour are both propitious for breakfasting.

The breakfast over, you quietly resume your promenade, following the itinerary, specially devised to enable you to see every curiosity in this living museum. I recommend you to witness, at the Otaria Basin, the meal of the seals, a performance which takes place at three o'clock and which is very interesting.

In the centre of the garden, at the music stand, very good music is played every afternoon. There is also the Panorama of the Antediluvian World, which is worth visiting, for 10 cents.

If children accompany you, do not fail to stop at the point marked Embarcadère. For a trifle, 5 or 10 cents each promenade, you may give them unmeasured happiness—without risk or danger—riding the elephant, the ponies, the camels, driving in a carriage drawn by an ostrich, etc. In the meantime, you may visit the riding academy.

It remains for me to indicate two points which you should visit before leaving the garden, the monkey care and the creamery. In leaving the Palmarium you d. rect yourself to the monkey cage. wherever zoological gardens exist, the habitat of the monkey draws the greatest crowd. Is this universal attraction attributable to a mere sentiment of curiosity, or is it due to an unconscious affinity as predicated by the theory that man descends from the monkey? Be that as it may, it is with the monkey as with many among us, he is fond of nuts, provided they are not too hard to crack. Theories are procurable from philosophers, but nuts can be had for a few cents from the keepers. However, be very careful in handing them to our supposititious racial ancestors. for they might push their scientific inquisitiveness to the extent of attempting to find whether there is any truth in the saying that blood is thicker than water.

The Creamery is the other point of interest. Step in and take a cup of milk, of genuine warm milk, fresh from the cow, which is a rare treat outside the farmhouse.

Leaving the Garden of Acclimatation, your carriage will continue on the Avenue de Madrid until it reaches the castle of the same name.

You are now driving on the road to the lakes, but on a route running through a portion of the Bois totally different from the one visited in your preceding promenade. Having gone around the lake and opposite you take the route de Suresnes which will bring you back to the Avenue du Bois, with which you are now familiar.

Your carriage will now take its place in the brilliant daily pageant from the Bois.



CHAPTER VI.

PUBLIC GARDENS

It is hardly possible to take a jaunt of any extent through Paris without meeting green foliage, grassy plots or flower beds. The municipal authorities have shown in the matter of disseminating here and there open breathing spots that they had at heart not alone the embellishment of Paris, but also the public health as well as intelligent concern for the proper physical development of the youth. There is not a quarter of Paris without its garden or square. But, in addition to these small squares, there are others, more pretentions in size and oftentimes very beautiful, both on account of this harmonious ensemble and the artistic objects they contain. For instance, the Tuileries Gardens, which we visited in all its details the first day of our arrival. (See page 42.)

The Tuileries Garden.

The Tuileries are adjacent to the Champs Elysées. Strictly speaking it is more of an extensive and shaded promenade than a garden. The main alley, which diverges to the right and left, enables the visitor to embrace the full scope of the landscape at his first promenade. Notwithstanding that the surroundings naturally remain the same, the spectacle in this garden changes surprisingly with the time of day. In the morning it is a solitude for the dreamer. At about one o'clock in the afternoon it is invaded by the children, who make its precincts resound with peals of laughter in front of the catch-penny shows, which never fail to draw also a fair contingent of their equally naïve elders. Then, before the sun disappears in the western horizon, it is the turn of the brilliant mundane procession returning from the Bois, and which you joined on your first carriage promenade (Chapter V., p. 53), which furnishes its dazzling quota of animation to this magnificent avenue, which will relax into dark stillness a few minutes later.

But while the right bank of the river Seine prides itself on the Tuileries, the left bank claims the Luxembourg Garden, whose main entrance is on the Avenue de l'Observatoire.

The Luxembourg Garden.

Better stop at the corner of the street Auguste-Comte and the avenue of the Observatoire. If one has a carriage, tell the coachman to wait at the gate rue Vaugirard.

Let us first glance up the avenue of the Observatoire. which is the continuation of the garden. At the extreme end of the avenue one sees the observatory, of which we will speak on another page. This avenue is partly cut by a number of gardens, called "Jardins Anglais," lighted by two rows of gaslight. On the right of the avenue there are several important buildings, the nearest to the Luxembourg, l'Ecole Coloniale touches the Lycée Montaigne, and nearby, on the same avenue, is seen l'Ecole de Pharmacie. The avenue ends at the place of l'Observatoire, and at the extreme end of it there is a fountain called Fountaine de l'Observatoire, where one can see the works of Carpeaux and Frémiet. Carpeaux's four statues of bronze. representing four women, emblems of Europe, Asia, Africa and America, supporting a large globe. Over this globe falls a shower of water emitted from the mouth of marine horses, the work of Frémiet. Let us now cross the rue Auguste-Comte and enter into the Luxembourg.

This large park has two principal walks, perpendicular to each other, and at their intersection there is formed a hemisphere, where a number of steps lead one to a large fountain or basin.

Entering by the gate at the avenue of l'Observatoire, to one's right is seen the greenhouses. Continuing to the fountain, one passes at his left the beautiful monument of Eugène Delacroix, by Dalow. It represents Time bringing glory to the artist and applauded by the Genius of Arts. Around the octagonal basin of the fountain one can see, placed at regular intervals, twenty statues of women, celebrated in French history, the names of which are given on the itinerary a little further on; also those of the statues around the Musée of the Luxembourg and the Palace of the Senate, both of which are to the left. walk on the right perpendicular to the one which has just been taken leads one to a gate on the Boulevard Saint-Michel, near l'Ecole des Mines. Before reaching the boulevard, one will see a music stand where three times a week-Sundays, Tuesdays and Fridays, at 5 p. m.-can be heard concerts by a military band. Almost at the gate to the right is a very pretty statue, the Mouth of Truth.

To the left, below, is a very remarkable fountain. The Fontaine of Médicis, built by Debrosse, and facing the Musée, described further on, there is an entrance to the Musée rue Vaugirard.

The Luxembourg has many large and beautiful, as well as artistic, statues, and is well worth visiting, notwith-standing that many Parisians fail to render it justice on account of the many students who use it as a thorough-fare, and whose merriment oftentimes becomes boisterous. (Carriages are allowed within the Luxembourg.)



TRINITY CHURCH.

The Monceau Park.

The Monceau Park is an altogether different place from the two resorts precedingly described. It is a really poetical retreat in the very heart of Paris, and where Guy de Maupassant, the celebrated novelist, sought for his in spirations. The park is crossed by two broad avenues running at right angles one with the other, one of which is the means of communication between the Avenue de

Messine and the Boulevard Courcelles, whilst the other unites the Avenue Hoche and the Boulevard Malesherbes. The carriage road, which is in great use, begins at the gate on the Avenue de Messine and ends at the Boulevard Courcelles, opposite a rotunda known as the Chartres Pavilion, where the park keepers are lodged. About one hundred paces from this rotunda, through the alley on the left, you will find the monument of Guy de Maupassant, by Verlet. The bust of the novelist is raised on the summit of a pyramid at whose base is represented a woman seated on a bench, dreaming before a book spread open on her knees. This allegorical figure is borrowed from a portrayal in one of Maupassant's novels, who had a strong predilection for this pose, which he oftentimes selected as the theatre of the most stirring scenes elaborated by his fertile brain.

On your right you will see the ruins of a colonnade once erected on the border of the Naumachie, the name of an oval pond, frequented by some twenty ducks, with two or three swans proudly circumnavigating a limited area. Beyond this small pond you reach the avenue which is the communicating link between the Avenue Hoche and the Boulevard Malesherbes. Near the Boulevard, at No. 7 Velasquez Avenue—which is the name of the avenue running from gate to gate in the interior of the Park—is located the Cernuschi Museum, containing Chinese and Japanese collections.

The Squares.

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As already stated, small squares abound in Paris. It is in those squares boarding-schools and mothers of families send their children to play from twelve to four o'clock; unnecessary to say that youthful exuberance prevails among the short-skirted and newly-breeched gentry.

One of the largest of those squares is that of the Arts et Métiers (Arts and Trades), situated on the Boulevard Sébastopol opposite the Conservatoire des Arts et Métiers; it is worthy of a visit. Details will be found elsewhere But the most lively of all of them—probably on account of the great numbers of boarding schools located in its vicinity and of the large number of well-to-do people domiciled in that quarter of the city—is Trinity Square, named after the Church of the Trinity, which is a few steps from it, and deserves a visit, as it is one of the richest parochial churches of Paris.



NOTRE DAME

The Garden of Plants. (Jardin des Plantes.)

The Jardin des Plantes, situated Place Valhubert, opposite the railway station of Orleans, is certainly a magnificent public garden, and it would be entitled to important mention if I intended to treat of it in this paragraph. But the name Jardin des Plantes is an abbreviation of its full name, which is Museum of Natural History of the Jardin des Plantes, and for this reason we have placed this museum of animate objects under the head of Museums in this work, and we shall, therefore, ask the reader to consult page 173 for particulars concerning it.

The Park of the Buttes Chaumont.

This park (Rue Bolivar), although in Paris, is but little known to the Parisian of the boulevards. It is located on the hill of Belleville, a part of the city given up to the workman; it is very hilly and is worth seeing.

There is a grotto in which is a waterfall of 100 feet in

height, and one of its chief curiosities.

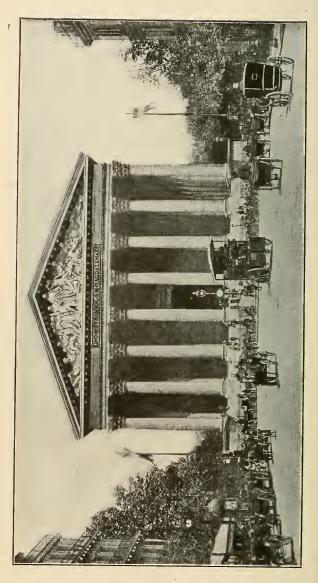
This cascade is formed by one of the artificial brooks which flow into the lake. This lake, which is covered with pleasure boats (they rent at 2 francs an hour), is of about four acres in extent. In the midst of it a mass of rock rises in a peak to an elevation of about 150 feet, the summit of which can be reached by a stairway of about 200 steps, called le Chemin des Aiguilles, the Path of the Needles. Access to this is usually forbidden to the public.

Park of Montsouris.

This park lies completely without the limits of the City of Paris, and the most practicable route for reaching it is by the railway for Sceaux, station of the Luxembourg, which railway cuts it into two unequal parts. In the park itself is situated the meteorological observatory of Montsouris. It is in the Moorish style of architecture, which figured in the Exposition of 1878, and is a reproduction of the Bardo, the palace of the Bey of Tunis. There is a wide view from it.

The Churches.

I do not propose here to point out the particular beauty of the several Parisian churches, nor to give a nomenclature of them, inasmuch as there are three or four churches



in every quarter of Paris. The short-stayed visitor, however piously inclined, could not find the time to visit them all, for the actual total number reaches over seventy, and more are erected every day, without taking into account the numerous chapels also assiduously frequented by the faithful. My simple duty is to mention those that are renowned for their architectural beauty or for the part they occupy either in the past or present history of France, such, for instance, as St. Germain l'Auxerrois and the Russian Church

American Churches.

It is only natural that I should mention in the first place the American Church at No. 21 Rue de Berri, offices at 11 A. M. and 3 P. M., and the American Episcopal Church, No. 19 bis Avenue de l'Alma, offices at 8.30, —, 11 A. M. and 4 P. M.

English Churches.

As to the churches in which the English language is used exclusively there are two, one No. 35 Rue d'Aguesseau, the other Rue des Bassins No. 7.

The following is a list of the Protestant churches to be found in Paris:

Protestant Churches.

Confession d'Augsbourg.

Temple de la Rédemption (Rue Chauchat, 16).

Temple des Billettes (Rue des Arch).

Oratoire de Saint-Marcel (Rue Tourneloit, 19).

Oratoire de la Trinité (Boulevard de la Gare, 72).

Oratoire de la Resurrection (Rue Quinnault). Oratoire du Bon-Secours (Rue Titon, 20).

Oratoire des Batignolles (Rue Dulong, 47).

Oratoire des Bangnones (Rue Banong, 47).
Oratoire du Gros-Caillou (Rue Amélie, 19).

Oratoire de Montmartre (Rue des Poissonniers, 43).

Eglise de la Villette (Rue de Crimée, 93).

Eglise suédoise (Boulevard Ornano, 19).

Eglises réformées.

Temple de l'Oratoire (Rue Saint-Honoré, 145).

Oratoire Saint-Esprit (Rue Roquépine, 3).

Chapelle Milton (Rue Milton, 5).

Chapelle Pentemmont (Rue de Grenelle, 106).

Chapelle Sainte-Marie (Rue Saint-Antoine, 216).

Chapelle de Bercy (Rue Proudhon, 6).



ST. AUGUSTIN CHURCH

Chapelle des Batignolles (Boulevard des Batignolles, 46). Chapelle de l'Etoile (Avenue de la Grande-Armée, 54).

Chapelle de Clichy (Rue Gobert,5).

Chapelle des Gobelins (Rue Lebrun, 35).

Chapelle de Passy (Rue Cortambert, 19).

Chapelle de Belleville (Rue Julien-Lacroix, 97).

Chapelle de la Villette (Passage Thionville, 14).

Chapelle de Charonne (Rue de la Réunion, 121).

Eglises indépendantes.

Temple Taitbout (Rue de Provence, 42).
Temple du Luxembourg (Rue Madame, 58).
Temple du Nord (Rue des Petits-Hôtels, 8).
Temple Saint-Antoine (Avenue Ledru-Rollin, 153).
Mission populaire évangélique (Rue Royale, 23).

Eglises méthodistes et évangéliques de France.

Temple Malesherbes (Rue Roquépine, 4), Culte Wesleyen. Temple des Ternes (Rue Demours, 16).

Temple des Batignolles (Rue Clarault, 20).

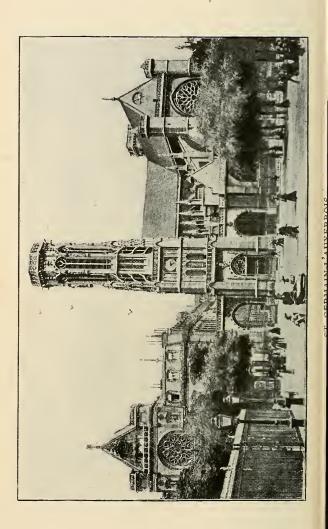
Maison des Diaconesses (Rue de Reuilly, 95).

Jewish Synagogues.

In regard to Jewish Synagogues Paris counts very few, only four principal ones:

- 15 Rue Notre-Dame de Nazareth.
- 21 Rue des Tournelles.
- 44 Rue de la Victoire.
- 28 Rue Bussault.

NOTRE-DAME.-The foremost Parisian Church is that of Notre-Dame, of which we have had occasion to admire the exterior in preceding promenades. The stained panes of the rose windows in the main and lateral portals date from the thirteenth century. That of the main portal represents in the centre the Virgin, Twelve Prophets, the Zodiacai Signs, and the labors of each month. The rose . window of the lateral portal on the right represents angels, martyrs and apostles, with the armories of Cardinal de Noailles in the centre, who has had them restored; two large dark plates on the side of this portal are inscribed with the names of the hostages of the Commune, slaughtered at the prison of La Roquette or shot at the cemetery of Père Lachaise on the 26th and 27th of May, 1871. The portal on the left represents the Virgin surrounded by the Kings and the prophets.



Entering the church by the middle nave you will pass in front of the pulpit-which is the work of Kuigen, dating no later than 1868-and reach the beautiful railing which divides the choir from the nave. The wainscoting of the choir-stails will challenge your admiration, their bas-reliefs in wood represent scenes in the lives of Christ and the Virgin. In the background of the main altar a group by Couston, and known as the votive offering of Louis XIII., represents the Virgin, Christ and two angels. On each side of this group there are two statues, that of Louis XIII. on the right and Louis XIV. on the left. In the back of the choir, to the right, you will notice twenty-three bas-reliefs dating from 1351; they illustrate the life of Christ from his birth to the Passion-the Visitation, the Washing of the Feet, the Flight to Egypt; whilst on the left side the Resurrection of Christ completes the Christian legend. The lateral chapels, which are numerous and very interesting, are mostly all memorials erected to archbishops or distinguished people inhumed therein.

While visiting Notre-Dame you should not neglect to see the Treasury, unique of its kind. Address yourself to the sacristan of the church, who is to be found on the right side of the choir, and who will, on the payment of ten cents and a trifle tip, accompany and give you all the necessary explanations. It is visible every day except between the hours of 10 and 5 on Sunday. The Treasury contains the Sacred Relics, among which Christ's Crown of Thorns, one of the nails used in his crucifixion, a fragment of the real cross, the penitential robes of St. Louis; it contains, moreover, very numerous and very rich articles used in the religious service.

Although the interior of the church of Notre-Dame is of incomparable interest, the visitor is oftener attracted by the towers of that ancient basilic. Their reputation of being the highest point of vantage in Paris dates from time immemorial; the Eiffel tower has not yet succeeded in banishing this long-rooted idea, and foreign tourists are therefore always desirous of ascending the towers of Notre-Dame. They are visitable between 9 and 5 o'clock. The admission is at the north tower, on your right coming out of the church, and the fee is four cents for the towers, or eight cents to visit the towers and chimes. The south tower contains the large bell, which has the intrinsic ment of weighing about 28,000 pounds.

LA MADELEINE.—If Notre-Dame, on account of being the archbishopric of Paris, deserved to occupy the first place in these noves about the principal religious edifices

of Paris, La Madeleine naturally takes rank as the most mundane or aristocratic parish church in Paris. If the visitor will station himself, at the issue of the one o'clock mass on Sunday, on the lower steps of the monumental peristyle of the Madeleine, he will feast his eyes upon a strange admixture of mundivagant piety and tailor-made devoutness. The all-Paris elegant feminity - holywater lotioned and Caudray aromatized-is on show descending the peristyle to the brilliant equipages lining the walk in front of the house of worship. However, the Madeleine, outside of the mundanity of its worshippers and the pagan style of its exterior architecture, is a monument worthy of admiration. As already stated, it is modeled after the Roman temples, encircled with a series of majestuous colonnades with recesses for thirty-four niches, occupied by statues of saints of both sexes.

The twenty-eight steps lead to the main door in bronze, with the bas-reliefs by Triqueté, representing the Decalogue, all of which is crowned with a sculptured fronton by Lemaire representing the Last Judgment.

The Madeleine is open to visitors only from one until six, excluding Sundays on account of the numerous services that are held on the Sabbath. On week days you will generally find the front door closed; admittance is gained by one of the side doors, under the lateral colonnade. The visitor is at first astonished by the absence of aisles in the interior of the Madeleine. The series of colunins seen on the outside is repeated in the interior, each column supporting a tribune, and the lateral chapels are in the nave proper. Magnificent paintings, surrounded by beautiful statues, ornament the upper part of the chapels, but unfortunately the dim light which ordinarily prevails in the church prevents giving them the full share of admiration they certainly merit. However, you cannot help admiring, above the main altar, the graceful group, by Marochetti, of St. Magdalene carried to Heaven.

ST. AUGUSTIN.—Next to the Madeleine in mundanity as well as location is the Church of St. Augustin, on the Boulevard Malesherbes. It is devoid of any artistic merit; its main altar is remarkable for the loudness of its decorations. The services are invariably pompous and the ceremonial faultless.

ST. GERMAIN L'AUXERROIS.—This is the church to which we called your attention in the second promenade as the one from whose towers the signal was sounded on the 24th of August, 1572, for the massacre of St. Bartholomew. You are at first impressed by the originality of the frontispiece and the steeple, which date back to the twelfth and thirteenth centuries, as well as by the portico, with its balcony overhead, and extending around the whole edifice. The pilasters which support the arcades are ornamented with statues: those on the right side represent St. Ceran, Landry and Agilbert, St. Ysabel of France, and St. Mathilde, St. Jane of Valois and St. Francis of Assisi; on the left side are the statues of St. Cloud and St. Clotilda, St. Redegonde, St. Mary the Egyptian, St. Denis, St. Moval, St. Germain of Paris; the statue adorning the summit of the gable is that of St. Michael. Over the main door is a statue of the Virgin, with St. Germain of Auxerre, St. Genevieve and an angel.

The interior of this church abounds with objects of art and antiquities of the greatest interest. The stained-glass windows are especially remarkable, and some of them are very old. The church warden's pew is a marvel of cabinet work. The railing of the choir is of forged iron and will repay close examination, as well as the several pieces of sculpture disseminated throughout the interior.

ST. SULPICE.—One of the largest churches on the left bank of the Seine, and deriving great importance from the fact that the Great Seminary is its dependency.

On the St. Sulpice Square a fountain is erected and decorated with the statues of Bossuet, Fenelon, Massillon and Fléchier, celebrated by their learning, eloquent and as the most talented among the French preachers.

The frontispiece is flanked with two towers, one of which is still unfinished. The interior is worthy of a visit. The frescoing in the chapels is remarkable, especially that of the Virgin, which is a masterpiece of the painter's art. The pulpit and the organ are also very much admired.

NOTRE-DAME DES VICTOIRES.—This church is located on the square to which it gives its name, and quite near the equestrian statue of Louis XIV. If it was not for the fact that among a large number of the faithful it is a worshipping place of predilection, I would not have made meution of it, because, outside of the cabinet work of the choir, it is artistically and architecturally devoid of special interest.

SACRED HEART OF MONTMARTRE.

The Church of the Sacred Heart, still in course of construction, is situated at the top of Montmartre. One can scarcely reach it except by special cab. Though incomplete and surrounded by scaffolds, the divine service takes place.

One must apply to No. 31 Fontenelle Street, where admission card is given for 0 ir. 25. The provisory entrance is on La Barre Street. Those who wish to visit the scaffolds have to pay a fee of 0 fr. 50 (10c.).

For the same amount one can see the bell given by Savoie, called "La Savoyarde," weighing 27,065 kilograms. It is the largest bell in France.

The church, when completed, will undoubtedly be a beautiful monument; but the details are, on account of the scaffolding, but little seen.



THE HOLY CHAPEL

When the visit of the church is over, do not fail to come to the flight of steps to contemplate a beautiful panorama. This is indeed a place from which, during clear weather, Paris is seen better.

On the left of the church the immense construction you will perceive is a large reservoir, the capacity of which is about 11,000 cubic meters. In order to visit it, apply to the guardian, who will gladly receive a few cents as a tip.

THE HOLY CHAPEL (La Sainte-Chapelle).—We place here the name of the Holy Chapel because it is generally considered as a church. However, as the chapel is located in the Court House, its description will be found where we speak of that edifice.

THE SORBONNE CHURCH (l'Eglise de la Sorbonne).—Properly speaking, it is not a church, but more of an historical chapel, inasmuch as all of the edifices which were clustered under the name of Sorbonne, this chapel is the only one that has not been reconstructed. Its erection dates from 1685.

The main entrance is on the Place de la Sorbonne. As the church is ordinarily deserted, you can visit its interior at leisure. A painting at the left of the main entrance will assuredly fix your attention. It is that of "Robert de Sorbonne Presenting His Young Pupils to St. Louis." On the right is the sepulchre of the Duke of Richelieu, who was a Minister of State under Louis XVIII. But the church derives its greatest historical character from the fact that it contains the tomb of the great Richelieu, or the Red Duke, according to Alexandre Dumas. The sculptural work of the Cardinal's tomb is by Girardon. His Eminence is represented as leaning for assistance upon Religion and Science, while both of those symbolical figures are shedding tears for the loss of this illustrious man. whose heart and cranium, which are now relics in the Sorbonne Church, were for a long time a revered memento mori in the family of the author of the French version of this book.

THE RUSSIAN CHURCH.—This church has acquired lately an historical celebrity from the fact that it was under its roof that the Franco-Russian alliance was sealed, when His Majesty the Czar of all the Russias placed his hand in the hand of the President of the French Republic amidst the acclamation of the delirious Parisian population.

In the exterior of the church, with its gilded dome, lies its chief attraction. But if on a Sunday or Thursday, the only days visitors are admitted—between three and five o'clock—you should find time to enter it, outside of the general disposition customary in all Greek churches, i. e., vestibule, nave and sanctuary always closed, with paintings representing Jesus. Mary and some Russian saints, you will not find much to impress you.

The Cemeteries.

Unless taken there for one's own good and last account, or through a feeling of sentimental duty for the memory of beloved ones, a visit to a cemetery cannot be considered in the light of a cheerful recreation. Consequently, if one of the Paris cemeteries—owing to its riches and the variety of its monuments and the immense development it daily acquires—was not a spot to tickle the curiosity of the tourist, I would dismiss the subject by simply stating that the French Capital is provided with eight immense cemeteries, giving their names, as follows: Est, Passy, Picpus, Montmartre, Nord, Sud, Montparnasse, and lastly that of Père Lachaise, which deserves a few descriptive details for the reasons stated above.

THE PÈRE LACHAISE.

Le Père Lachaise is ordinarily the last abode of distinguished people and of the "have beens" of fashionable society. In fact, it is très comme il faut—after death, of course—to crown one's fashionable life by being buried in Père Lachaise, because, epidemy or no epidemy, it is all the fashion. It can be visited in all its magnificence only on foot, which would consume a great deal of time. However, a very fair general idea can be had of this vast necropolis from a carriage promenade through its driveways, which have names the same as the avenues of the Bois de Boulogne. If you are desirous of seeing all the monuments you had better secure the services of an attendant at the pavilion on the right of the main entrance. This will cost you at least three francs (sixty cents).

Among the most remarkable monuments, either on account of their architectural beauty or the celebrity they commemorate, are, on the left of the principal avenue, those of Alfred de Musset (poet), Lenoir, Varin, Paul Baudry, and at the bottom of the avenue the monument to the dead. On the right, Ledru-Rollin, Cousin, Auber, Arago, Mouton.

The Hebrew Cemetery is on the right of this avenue, and therein stands the famous monument of Abeilard and Héloïse. At the grand cycle, that of Casimir Périer, father of the famous President of the French Republic who resigned the position five years ago. Further on Talma (actor), Delille (poet), Boïeldieu and Grétry (composer), etc.

The Crematory, on the right of the Transversal Avenue No. 2, is undoubtedly one of the most distinguished morbid ttraction in the Père Lachaise Cemetery. However, admission to the crematory must first be obtained from the nanager of municipal affairs through an application in writing.

One of the curiosities of Père-Lachaise is the oven for remation. It is situated at the right of the transverse avenue No. 2, and visitors can be admitted to it only by pernission of the Director of Municipal Affairs, which must be sought by a letter worded and addressed as below, and inclosing a postage stamp for 15 centimes for a reply:

Monsieur le Directeur.

J'ai l'honneur de solliciter une autorisation pour visiter e crématoire du Père-Lachaise.

Agréez, Monsieur le Directeur, avec mes remerciements. l'assurance de ma très haute et très distinguée considération. (Sign.)

(Put address.)

On the envelope:

Monsieur le Directeur des Affaires Municipales, Annexe est de l'Hôtel de Ville, Rue Lobau 2, Paris.

The Museums.

There are almost as many museums in Paris as there are churches.

Our plan will, therefore, be the same as at the beginning of this chapter.

We shall point out the principal museums, those containing works which are considered masterpieces, and the galleries which one ought to sec.

We shall not attempt to enumerate them painting by painting, because if you wish to visit a museum in all its details and stop before every picture, the catalogue for sale on the spot-would be a much more valuable guide than space would permit us to make of this one. Still, it is necessary to know how to use the local catalogue after you get it, and we shall point out the most practical manner to do this as we come to each museum.

MUSEUM OF THE LOUVRE.

As was said at the beginning of this chapter, it is not intended to rival either Boedeker or Joanne, and hence the reader will not be taken, room by room, through the wonders of sculpture and painting and before the masterpieces which have accumulated in the Louvre.

We shall confine ourselves to pointing out a practical plan of visiting this museum. The principal entrance of the Louvre, to which a cabby will readily take you, is within the court of the Louvre, Place du Carrousel. The palace of the Louvre is divided into two principal parts, the old and the new. If you speak French the best plan is to take a local guide, who in three or four hours will take you about among the principal sculptures and paintings; but if you wish to make a thorough and detailed visit the best plan would be to devote several days to it, and rely on the catalogue, which can be had at the door for a franc.

Nevertheless, for those who wish to devote only three or four hours to the visit we will point out some canvases and some halls which one ought to see. The museum is open every day of the seven, excepting Monday and days of important festivals, from 10 to 4. At the door wraps may be left or not, as preferred; it is perhaps better not to leave them, as one seldom goes out by the same door by which one went in.

It is a good plan to wander at will through those vast collections, but it is a help to know that the ground floor is given up to sculpture. One flight up are found paintings. Irawings and sketches; two flights up a collection of marine objects, very interesting, but not so good as the one at the Invalides.

My fellow authors discourage the employment of a local guide on the general ground that they, like the custodians, are badly informed.

It is doubtless true that they know but little about Rubens or Raphael, but they know the way through the numerous galleries, and can guide you to different points, a matter of no small importance, for the distances are long in those immense halls; a walk through them is fatiguing and one easily loses oneself. There are two or three rooms in the Louvre worthy of especial notice in sculpture, among others the Venus of Milo, the most celebrated statue in the world. It was found in 1820. It is thought to be the work of a contemporary of Praxiteles and Scopas. There is also the hall or room of Melpomene and that of Psyche. As to the Asiatic and also the Egyptian

intiquities I am of opinion that it is necessary to have nade a considerable study of those subjects in order to derive any particular satisfaction from a visit to those rooms. You might ask for the hall of modern sculpture; one of the handsomest of these rooms is that given to the works of Couston. The paintings, as has been said, are up one light, but a part of this floor is also occupied by the hall of the jewels; among others the famous Regent diamond may be seen here.

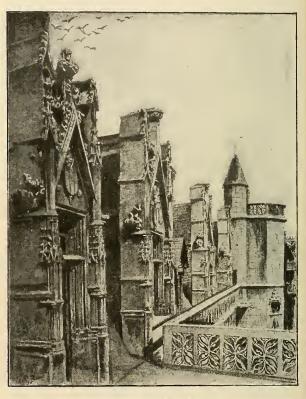
The gallery of paintings proper is five-eighths of a mile long; evidently it cannot be seen in five minutes, but a visitor, catalogue in hand, can go through it, and, as each picture is indicated by a number at the bottom of the frame and as a corresponding number is to be found in the pages of the catalogue opposite a description of the subject of the painting and the name of the artist, together with the date of the production of the painting, an intelligent glance at the whole can soon be had. The best known hall is the square one whose ceiling is so much admired by visitors.

There are to be found works of Raphael, Rembrandt, Poussin, Titian, Van Dyck, Leonardo di Vinci—a great collection of notable painters.

After that comes the large gallery, which will readily be pointed out to you, where the Italian, Spanish and Dutch schools have been collected, the paintings having been grouped together school by school. There is in particular a Christ on the Cross, a Virgin with the Child, the Holy Family, the Virgin with the Scales, a St. John in the Desert, a Christ Crowned with Thorns, and, finally, in the center, a David Killing Goliath, a composition which has been much discussed. The Flemish and Dutch paintings predominate; to mention the most important would take too much space. The English and German schools are of relatively slight importance. The French gallery, on the contrary, is well filled. Rooms 14, 15, 16, and 18 are wholly taken up with French pictures. The gallery of Apollo, rebuilt under Louis XIV., is unquestionably the finest hall in the Louvre. It takes its name from a picture by Lacroix, Apollo Conquering the Python. The hall Henry IV., although badly lighted, contains also some very fine paintings. The Louvre contains, moreover, collections of drawings, works of art, ceramics and a quantity of antiquities which might invite the curiosity of the visitor, but for all that a guide is useless, since each one can easily select for himself whatever pleases him without having the beauties of any particular work pointed out to him.

MUSEUM OF THE LUXEMBOURG.

This museum is open throughout the year, excepting on Mondays, from 10 to 4, and is assuredly, next to the Louvre, the most complete that we have. The entrance is by the Rue of Vaugirard, at the corner of the gate to the Garden of the Luxembourg, where was formerly the Orangery. An attempt has been made there to represent



THE CLUNY MUSEUM.

the school of living artists; the works of painters and sculptors still living are to be found in large numbers; each artist, however, can have no more than three of his works in the gallery. It would be advisable here also to purchase an official catalogue, which will enable you, both for sculpture and paintings, to identify the work of the artist and also the subject of his composition. The Museum

of the Luxembourg can be seen in two or three hours; therefore, we do not give many details of the works to be seen; the eye will easily direct you to the beauties of our young school; you will find in the sculptures a Falguiere which is certainly worth some moments of attention. Among the paintings Jean Paul Laurens, Jules Lefebvre, Machard, Meissonier, Cabanel and many others are names which will suffice to attract your attention.

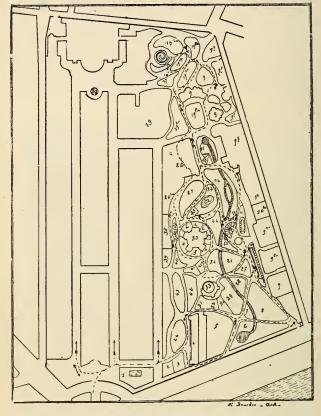
MUSEUM OF CLUNY.

This museum, established in the old Hotel of Cluny, which you can see from the Boulevard Saint-Germain at the corner of the Boulevard Saint-Michel, is erected, it is said, on the site of an old Roman palace, of which a vestige, or rather some ruins, remain. It was called the Termes. The museum is open every day, except Monday, from 11 to 4. It contains ancient, artistic and industrial products of all sorts. Those fond of numismatics and lovers of antiquities will take great pleasure in long visits to this museum, but I think that the ordinary tourist, after having passed two or three hours in the hotel, will find his curiosity satisfied. The catalogue (4 francs) is indispensable here and leaving your wraps is obligatory, but there is no charge. One entering you find sculpture and works in wood; for that matter, the first two or three rooms are devoted to objects of this sort. In the fourth you will find furniture, pieces of money and a mantelpiece of the sixteenth century, which is recognized of great value. In the fifth room, you will find some works of Italian art, among them the Massacre of the Innocents. The Last Supper and the Worship of the Magi. The sixth room looks out on the Termes and the remains of the supposed Roman hotel. Up one flight you come to the tapestries, and, finally, in the ninth room, you find sledges, harnesses, etc. On this floor are also works in pottery and ivory, as well as things in iron, rare locks and iewelry.

MUSEUM CARNAVALET.

This is the historic museum of the city. The complete history of Paris through the Revolution is here shown. It is open every day from 11 to 4. The deposit of your wraps is compulsory, but free of charge. It is useless to give details upon the contents of this museum for placards everywhere point to you the source from which the ob-

PLAN DU JARDIN DES PLANTES



PLAN OF THE GARDEN OF PLANTS

- 1 Brongniart Square, small pond in the middle.
- 2 Oxen from Indo-China.
- 3 Antelopes.
- Wild Beasts, Lions, Panthers. Physiology Laboratory.

- 6 Stags, Does.
- 7 8 Diverse Animals.
 9 Winter Houses of the Ménagerie. 9 8 Diverse Buildings.
- 10 Birds of Prey, Vultures, Eagles. Pheasantry.
 IIA Reptiles, Serpents, Alligators.

- 12 Aviary.
- 13 Diverse Goats.
- 14 Diverse Antelopes.
- Parrots and Diverse Aras.
 16 Pond of Otaries.

- 17 Cedar of Lebanon.
 18 Large Labyrinth
 19 Small Labyrinth, Plants, Reservoir
 20 Orange Walk.
- 20A Seed Beds.

- 21 Antelopes, Stags, Chamois. 22 Large Aviary, with pond. 23 Camels.

- 24 Herons. Cranes. 25
- 26 27 28 Poultry, Fowls.
- 29 Zebras.
- 30 Diverse Goats.
- 31 Stags, 32 Large Stags. 33 Monkeys.
- 34 Peacocks.
- 35 Large Rotunda, Elephants, Camels and young Hippopotamus.
- 36 Chamois.
- Hares of Patagonia.
- 37 Hares 38 Bears.
- 39 Buffaloes.
- 40 Goats.
- 4t Peacocks.
- 41 42 43 Ducks. 44 Diverse Animals.

jects come. The sculptures on the front are worthy of notice; they represent the seasons and are attributed to Jean Goujon.

MUSEUM OF ARTILLERY.

In this museum are to be found, methodically arranged all the changes which have occurred in weapons from the earliest times down to our day. It is situated in the Hotel of the Invalides, concerning which we give particulars on another page. There will be found a description of the museum and the whole hotel.

MUSEUM OF NATURAL HISTORY OF THE GARDEN OF PLANTS.

The Museum of Natural History belongs to the Jardin des Plantes; this gives rise at Paris to the habit of making no distinction between the two and of speaking of them indifferently under one or the other name. The Jardin des Plantes has its principal entrance Place Valhubert, almost opposite the old railway station of Orleans, a distant part of the city for the foreign visitor. But if time does not fail you, this garden is certainly one of the sites of Paris most worthy to be seen. The best plan, if you intend to visit it, is to write, inclosing a postage stamp for 15 centimes for a reply, a letter worded as follows:

A Monsieur le Directeur du Jardin des Plantes, Rue Geoffroy Saint-Hilaire, Paris.

Monsieur le Directeur:

J'ai l'honneur de solliciter de votre amabilité une carte d'entrée pour les différentes galeries, serres, ménageries du Jardin des Plantes.

Veuillez agréer, Monsieur le Directeur, avec tous mes remerciements, l'assurance de mes sentiments les plus distingués. (Signature.)

(Address.)

These tickets, which will be sent you by post without delay, will give you the right of entry to the garden on the days named on the cards; you might perhaps get along without these cards, but you run a risk, if you visit the garden without express permission, of finding yourself there on days when some parts are not open to the public unless provided with cards. The garden itself apart from the galleries is very interesting. The whole length of the promenades you will see, behind the cages which protect them and also you, animals of all countries. The notices placed above the cages will tell you the names and source of origin of those animals. One can easily pass two or three hours there on a fine day. If you wish to follow the route laid down on the plan given in this book you will be able to take in the different curiosities assembled in this fine museum. To begin, entering by the Place Valhubert, you pass by a sheet of water situated in the center of the square Brongniart; ther, continuing, you see on your right cattle from India, antelopes, and on your left divers animals. Further along, on your right, you find the great animals of the cat family by the side of the laboratory of physiology, which itself adjoins the park for the deer and the goats; here we turn to the left to see successively the zebras, the fowls, the cage of the birds of prey, and after that the pheasants. Then we come along between the antelopes and the parrots, to stop for a moment before the basin containing the seals. If you like we can go as far as the small labyrinth, thence to the large labyrinth, and so through the magnificent flora as iar as the orangery; then, retracing our steps after having passed the swans, we can resume our route before the park of antelopes; then, making the round among the chamois, we come to the place where are found the elephant, camel, white elephant, hippopotamus and dromedaries. After that the peacocks, and then we come opposite the monkey-house. Then we go back as far as the fowls to pass by the zebras and various other animals, and thence go out, or direct our steps at pleasure toward the different museums which lie along the entrance. Since we have come out of a museum where the animal reigns as the master, man being the most intelligent of animals, let us go into two museums where he is the subject.

MUSEUM DUPUYTREN.

This museum, it may be said at the outset, can only interest men, and then only such as are fond of science. It deals in human infirmities; here all diseases have their history and the dissections which are shown here bring to your eye all forms of human misery. It is situated opposite the School of Medicine, and is open from 10 to 4; to visit it nothing is needed excepting permission, which can be had at the office of the Secretary of the School of Medicine opposite.

MUSEUM GREVIN.

This second museum is gayer. Here are to be found the celebrities in vogue. It is situated at No. 10 Boulevard Montmartre, and is open from 1 o'clock in the afternoon to 11. The price of admission is two francs during the week and one franc on Sunday. Every day from 3 to 6 and from 8 to 10 an excellent concert may be heard. Once within the museum you see a large hall, in which it is hard to distinguish the works of the artists who prepare these figures from living people in flesh and bone. In the corner, on the right, you will see a representation of the opera, a general rehearsal at the French comedy, Coquelin, the elder, in the role of Cyrano de Bergerae; at the end an audience at the Vatican, a camp bed of Napoleon, without enumerating all the novelties which from day to day are introduced by the fertile mind of the manager. Down stairs there are other galleries; on one side that of the Revolution, and on the other that of crimes which end on the scaffold. There, above all, a catalogue to give you the names of all these personages is indispensable. Besides the curiosities which I have mentioned the management of the museum has made a cabinet for X-rays, as well as a nice little theatre, accompanied by music, which plays every day from 3 to 6 and from 8 to 11. An excellent bar affords refreshments as you look out on the winter garden.

Public Buildings.

Here more even than among the museums the author is obliged to restrain himself. There are at Paris so many beauties, from an architectural point of view, so many buildings to which are attached souvenirs of glory or of bloodshed, so many edifices erected to genius, so many buildings under construction for the shelter of National enterprises, that it is impossible here to give a description of them all. We shall confine ourselves to the most important, stating the time at which they can be seen and the most practical way of employing that time advantageously. First, we will speak of that last resting place of the glories of the nation where lie Victor Hugo, Carnot and many others who have a place in history—that is the Pantheon.

THE PANTHEON

This monument, erected on the place bearing that name at the end of the Rue Soufflot, which was the name of the engineer who furnished the plans for the construction of



THE PANTHEON

the edifice, is visible every day, except Monday, from 10 to 4. Two sections of it can be seen only upon presentation of cards of entry, which must be asked for beforehand by letter, inclosing a postage stamp of 15 centimes for a reply. This letter should be addressed to

Monsieur l'Administrateur des Beaux-Arts, Rue de Valois. Paris.

Monsieur l'Administrateur:

J'ai l'honneur de solliciter de votre amabilité une carte pour moi et personnes, nécessaire pour la visite du dôme et des caveaux du Panthéon.

Agréez, Monsieur l'Administrateur, avec mes remerciements, l'assurance de ma très distinguée considération.

(Address.) (Signature.)

Once in possession of the card of admission, the visit can be made. From the foot of the staircase leading up to the 22 columns which form the front we see, above those columns, a bas-relief made by David d'Angers, la Patrie, between la Liberte and l'Histoire crowning the geniuses, her children: Malesherbes, Mirabeau, Monge, Fenclon, Manuel, Carnot, La Place, David, Cuvier, La Fayette, the hero of America; Voltaire, Rousseau, Bichat, then Bouaparte, at the head of his celebrated warriors; Hoche, Marceau, Massena, Kleber, Davoust, etc., and then quite to the right the students and pupils of the Polytechnic School. Over head is the dome with its cross placed above the lantern and which has never been taken down. The cros is due to the fact that this monument, which dates from 1764, was before the Revolution consecrated to religion, and it was only in 1791 that this inscription was put up, "Aux Grands Hommes la Patrie Reconnaissante." Since that time this monument has been twice devoted to religion, and it was only in 1885, when the remains of Victor Hugo were interred there, that the monument became the temple which it is, a Pantheon, given up wholly to the mortal remains of the geniuses of France.

LES INVALIDES.

The Hotel of the Invalides is open to the public every day from noon to 4 o'clock; but its museums are only only open Tuesday. Thursday and Sunday from noon to 4, and the tomb of Napoleon Tuesday, Thursday, Friday and Sunday. The best plan then is to select Tuesday of

Thursday for a visit. This hotel, which can be seen from the Champ-Elysées across the extension of the bridge Alexander III., was built by Napoleon, or at least it was Napoleon who gave it its particular designation, which it still keeps, as an edifice serving as a home for old soldiers. Here also lie the remains of the great Emperor. The entrance is ornamented by a row of cannon, which are only fired on very important occasions; these are the very ones which thundered out in honor of the King of Rome. There are three distinct things to be seen in the



THE INVALIDES

hotel—the inuseums, properly speaking two in number; the church, and the tomb of the Emperor. One of these is the Museum of Artillery. You will find it opposite on the right as you enter the principal door. You will see in the gallery of the Collection of Suits of Armor some belonging to royal personages, such as Henry II., Charles IX., Henry IV., Louis XIV. and the Duke of Bourgogne. These suits of armor are arranged in chronological order, while opposite them are the helmets, the shields and the trappings of the horses. Then in the gallery on the right

will be found pieces of artillery dating from the origin of that weapon, and below each a card showing the source of the piece. On the ground floor there is an Oriental hall. containing a collection of firearms, dating from the invention of gunpowder. In the Cour de la Victoire is to be seen as you go out a Russian cannon taken at Sebastopol; the old pieces there come from some galleons which were sunk in 1701. The Museum of the Army is opposite the Museum of Artillery, and is of recent creation. There is hardly anything in it except some souvenirs of Turenne and of the first Republic. When you are in the large, square court, notice the military paintings which cover its walls. The tomb of the Emperor is closed at 4 o'clock exactly; in order to visit it go out of the large court by which you entered, turn to the left and behind the batteries of cannon which line the ditch you will find a veteran who will show you the way. The tomb comprises a circular platform, from which you can look down on the sarcophagus. The payement is in mosaic and above are written the names of battlefields: Rivoli, Marengo, Jena, Wagram, Austerlitz. All around the tomb you see the twelve figures symbolical of the twelve victories of the Emperor; there also are arranged trophies made of flags taken from the enemy. In coming out from the tomb you can take a look at the Church of the Invalides and go up into the dome.

INSTITUT.

The Institute, or Place of Reunion of the Immortals, is found at the end of the Bridge of the Arts, which unites it to the old Louvre. The most interesting thing is to be present at a session. This monument contains several museums, very interesting, particularly to those found of numismatics.

HOTEL DE VILLE.

In order to visit l'Hotel de Ville it is necessary to be provided with a special card, which is furnished by the secretary of l'Hotel de Ville itself. This must be asked for the day before. Provided with this card you can present yourself about 2 in the afternoon, the hour noted on the card, under the gate on the left, where a keeper will accompany you (gratuity). He will take you first into a large gallery, where are found two groups of marble that are very attractive; then he will take you up into the Hali des Fetes. Here was given the famous ball offered by the

City of Paris to the Russian officers on the occasion of their visit to the city. The ceilings here were decorated by artists of the greatest talent, and the hall is a marvel of richness and luxury. It is 150 feet long by 40 feet wide; the ceiling represents Music and Dancing as seen down through the ages; Paris inviting the universe to its festivities; flowers, perfumes, and in the vaulted sides of the ceiling you will see represented the old provinces of France, with their names written under them. Thence you will go into the large dining hall and into the Salon Lobau, on the side toward the quay. You will finish your visit by the South Salon, after having taken a look at the grand staircase of honor, which generally cannot be visited.

CHAMBER OF DEPUTIES.

In this hall, as in the Senate, the most interesting thing is to be present at a session; there is a public gallery, but it is necessary to get in so very early and there is so little room that it is better to invoke the services of your Consul or your Ambassador to get a card of entry. Besides the large hall where the deputies meet, you can, by applying to the keeper, visit the inner halls, of which the most remarkable is the Salon de la Paix.

SENATE CHAMBER.

The same observations apply to the Senate. If that body is not in session you will easily obtain permission to visit the large Salon. The Hall of the Pas-Perdus is the best known; you will be permitted to take a look at the library and your visit will end in the room on the ground floor which was occupied by Marie de Medicis.

THE PALACE OF JUSTICE.

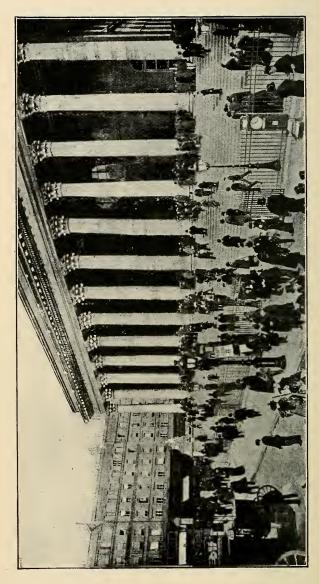
In visiting the Palais de Justice one would do well to take in at the same time the Conciergerie and the Sainte-Chapelle. The Palais de Justice is open every day, and one can go into the room when the court is in session. The most interesting room is that of the Pas-Perdus. The criminal branch of the Court of Cassation, where, all the courts being united, the Dreyfus case was revised, is the handsomest one in the palace. On the side opposite the Court of Cassation are the Civil Court Rooms, which extend up to the third story; if you happen to know some lawyer, that is the best way to visit the palace. In the interior of the palace the Sainte-Chapelle is located. It can

be seen every day, except Monday and festival days, from II to 4. It is here that the Messe Rouge is celebrated every year. The Sainte-Chapelle is really composed of two chapels, built one upon the other; the upper communicates directly with the court. The interior arrangement of this palace is very complicated. I would suggest to ask a keeper to point out the Sainte-Chapelle, and in front of the door of it you will find a man whose duty it is to show it. He will expect a gratuity. It remains to speak of the Conciergerie; this can only be visited by a card of entry, which is to be had at the Prefecture of Police; the best way is to write a letter, inclosing a postage stamp for reply, and asking the Director of Prisons for permission to enter, as follows.

Monsieur le Directeur:

Je vous serais très obligé de vouloir bien me faire parvenir une carte me permettant de visiter avec X.... (personnes), la partie historique de la Conciergerie.

The Conciergerie is made up of two parts absolutely distinct. The historical part is wholly different from that one to which visitors are not admitted, and where prisoners of distinction are confined. Provided with your card of entry, you have only to present yourself before the massive gate on the quay almost on the corner of the Boulevard du Palais. A keeper will open for you; he will have you cross the small court, and you will find yourself in the large waiting room; there you will be shown the cell which was recently occupied by Deroulede and Marcel Habert; it is below the level of the ground, feebly lighted during the day time and at night provided with a small jet of gas, which hardly permits the prisoners to read and which allows their keepers to watch them closely through the small opening in the door. You will be shown the cell where were confined Pierre Bonaparte at the time of the death of Victor Noir and the young prince, Duke of Orleans, at the time of the famous Gamelle. formerly occupied by Danton, Camille Desmoulins, Saint-Just, Hébert and General Hoche have been torn down, but the cell where the unfortunate Marie Antoinette was confined is still to be seen. It communicates to-day with the cell of Robespierre, which itself gives access to the Hall of the Girondins. This hall, as well as the cell of the martyr Queen has been turned into the chapel. It was the Duke Decazes who, as Minister of Louis XVIII., ordered the conversion of this cell of Marie Antionette.



STOCK EXCHANGE.

The Stock Echange (La Bourse), a structure of handsome external appearance, does not keep good its promise as far as concerns its interior. The only time when it is worth seeing is from noon to 3 o'clock, when the sales are in progress. In the center you see a part which is reserved for the use of the brokers and which the public cannot enter. Elsewhere in the building admission is free.

ELYSEE.

There is one more large monument which has not been mentioned, the Palace of the Elysee, the abode of the President of the Republic. But in order to visit this a special authority, very difficult to procure, is needed, and it is only during the season of the balls that those luxurious salons can be visited; this can be done if one is invited, an invitation being very easily procured—simply by asking for it.

LIBRARIES.

Paris contains a great number of libraries of various sorts, contributing in one way or another to education; there is, however, one library, the Bibliotheque Nationale, which is deserving of especial mention. It is situated in the Rue Richelieu, opposite the square Louvois; in order to go in it is necessary to be provided with a card of entry, either temporary or permanent, which is furnished upon a written demand addressed to the Secretary of the Bibliotheque Nationale. This card, however, only gives access to the working room and to the department of printed volumes; in order to have access to the manuscripts especial permission is required. The Bibliotheque Nationale contains everything which has been printed in France and even in foreign countries. Besides this library you have the Bibliotheque Mazarine in the Institute and the Bibliotheque Sainte-Genevieve, Place du Pantheon. It only remains to mention two special libraries, one of the Theatre Français and the other of the Opera, both very rich in volumes and manuscripts pertaining to the stage. Besides the monuments of Paris properly considered, there are a certain number of curiosities which, without being public edifices, are yet very interesting; as, for instance, the Observatory, the Gobelins, the Morgue, the Catacombs, the Sewers, les Halles and the Asylums for the Insane.

OBSERVATORY.

L'Observatoire can be seen the first Saturday of each month; it is necessary to have permission, which can be obtained by a written request, inclosing a postage stamp, addressed to the Director of the Observatory. It is necessary to be at the main door at 2 o'clock precisely; you will be permitted to visit the astronomical museum, and you can look through the large telescopes at the celestial phenomena.

GOBELINS.

The factory of the Gobelins contains among other things a museum of tapestry, which can be seen on Wednesdays and Saturdays from I to 3. The Gobelins is a National factory where carpets of great value are made. They are generally reproductions of pictures. In the process of manufacture they will show you different looms, and you can see them at work, while in the museum you can admire a collection of such products as you have just seen in process of manufacture, and which go back for hundreds of years.

THE MORGUE.

The Morgue is a place where there are always a great many inquisitive people. Is it the attraction of death? In any case this establishment was not built to satisfy idle curiosity, but to serve a public want. Here are kept the bodies of persons found in the public streets or elsewhere whose domicile is not known or whose identity cannot be established. Kept in a refrigerating apparatus which arrests decomposition and which preserves the integrity of the features, the bodies remain sometimes for weeks in expectation that some relative or friend or some other person may recognize or claim them. The Morgue is open for the public all day long.

CATACOMBS.

The Catacombs are a vast field where you can see nothing but skulls and skeletons; in order to visit them it is necessary to write, inclosing a postage stamp, to the Director des Travaux, at the Hotel de Ville. Visits are permitted the first and third Saturday of each month; one should apply at 2 o'clock Place Denfert Rochereau, and provide oneself at the door with a candle, which costs 10 cents, for this place is underground. Formerly there were quarries here.

SEWERS.

To visit the sewers (les Egouts) it is necessary to send a written request, with a postage stamp, to the Prefect of the Seine, mentioning the number of persons; the place and the hour of the visit will be specified on the card. Thanks to a small railway you can pass through some of the large sewers which exist underneath Paris. In case of bad weather, the trip does not come off.

HALLES.

The market (Halles), if one does not object to early rising, is a very interesting place in Paris. The arrival of the supplies for the city at the market (Halles centrales) begins about 3 o'clock in the morning and ends only when the fish are sold off by auction, about 6 o'clock.

A great many people, after passing an evening, go to some small restaurant in vogue near the market and take a small repast while waiting the arrival of that enormous traffic which makes the circulation of carriages impossible before 7 o'clock in the morning. There is also a small market in each quarter of the city, but these are not to be compared to the grand market.

ASYLUMS FOR THE INSANE.

For people of lively emotions a visit to Charenton or la Salpetriere may be extremely curious. It is necessary for that purpose to write to one of the directors of the hospital which you desire to visit, and provided with that authority to present yourself to the janitor, who will accompany you.



CHAPTER VII.

AMUSEMENTS AND ENJOYMENTS.

I hold that Paris, of all cities, offers most distraction to the mind and the eye, but the very plethora of pleasure offered makes selection difficult, especially for the stranger, who must be warned not to be taken in by a highfalutin' name or a striking poster, nor should he mistake the Ambigu for the Palais Royal if inclined to see a show "that is to laugh," this is to save annoyance to some paterfamilias who, with his daughter along, happens to be beguiled into a place devoted to the light-skirted muse, when a moral spectacle was his goal. To save the traveler from such mistakes, which mar his pleasure, I shall proceed as before and call his attention in a methodical way to all the places of amusement of Paris. I shall describe the features of each and accompany my description with such advice as may help the traveler to enhance the enjoyment of his visit, and to drink the cup of pleasure without bitter after-taste

Theatres.

Paris has about twenty-five establishments which are theatres; that is, places where only plays are performed, but out of this array there are scarcely more than seventeen or eighteen which are really considered, as people of standing do not frequent the theatres of the "faubourgs."

Among the theatres which are worthy of the name, four take the lead, viz.: The National theatres. Two of these are devoted solely to musical art, while the two others play only comedies, dramas or tragedies. These two houses are the temples of the masterpieces of French literature.

THE COMEDIE-FRANCAISE (Place du Théâtre-Français.)

The institution of the Comédie-Française dates back to 1680. Under Louis XIV. the two companies of Molière

and of the Hotel de Bourgogne were consolidated. Hence the name, "the House of Moliere," though the house is of a more recent origin than the institution, as it dates

only from 1790.

The Comédie-Française comprises within its repertory plays of the most divergent character. The classical works of Moliere, Racine and Corneille interchange with the comedies of modern life depicted by Sardou, Emile Augier, Alexandre Dumas, Pailleron, Lavedan, Hervieu. This is the most literary theatre of Europe, and its head, Mr. Jules Claretie, who presides at the deliberating meetings of this college of masters in the question of giving access to its boards to dramatic works, has been admitted to be one of the Forty Immortals of the French Academy, the guardian of the beautiful French language, whose sole domain it is to judge of literary merit as sovereign lord.

But the Comédie-Française is not only the temple of French literature and art; it is also a drawing-room or meeting place of the select, using the epithet in the best meaning of the word. The elite of French society fills nightly the boxes before which Talma, Mile. Mars, Sarah Bernhardt, played, and while their places on the classic boards are taken now by others, their successors have nothing to envy them.

Before taking you into the house of Molière, allow

me to give you a few practical hints.

This theatre is always crowded. There is rarely a seat unoccupied when the curtain rises, and it is, therefore, always well to secure tickets the day before or in the day at the booking office of the theatre, in the rue Richelieu, where you can always reserve a seat or a box upon payment of 2 francs additional to the price. The good seats cost from 8 to 12 franes. Ladies are admitted to all seats, but they must wear no hats in the orchestra stalls.

If you have not booked your seats beforehand and you arrive only at the beginning of the play, you may secure seats, if there are any left, at the office at the entry to the theatre, rue Richelieu, but you should particularly beware of sidewalk ticket sellers, who offer here, as well as at all theatres, their tickets at great premiums over the box office prices, and, moreover, these tickets are frequently of some other date, or they may even be counterfeits.

In the orchestra seats and in the boxes French people appear in evening dress. The men wear dress suits, or Prince Albert at least, and invariably a high hat or opera hat (of course, in the hand); the ladies wear reception



The viconti de Kirahy

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M. SILV**AIN** Sociétaire de la Comédie Française. dress, with or without hats, but the "décolletée" gown is not the style at the Comédie-Française.

If you have followed my advice to seeure your seat in advance, you go in by one of the entries at the Place du Théatre-Français, and you present your tieket at the checking office, where the coupon is taken and you are ushered

to your place.

Opposite this checking office, on either side of the lobby, through which you pass, are the seated marble statues of two French classics who have left their masterpieces to the world. To the left is Corneille, Molière to the right The manuscript of the "Précieuses Ridicules" reposes at Molière's feet. If you follow the lobby, which runs into the brilliantly lighted half circle, you find the bust of Ponsard, and further on that of Casimir Delavigne, which stand opposite the busts of A. de Vigny and M. J. Chénier. Before ascending the double staircase, before which the peristyle opens, a few steps forward, just behind the main ticket checking office, you meet three works of the sculptor's art which are considered as masterpieces; to the right, Mlle. Mars, in her role in "The Misanthropist;" left, Rachel as Phed e, and at the middle, Talma.

Now you pass the main checking office and you are shown to your seat. The iew moments before the curtain rises are very profitably employed in a survey of the auditorium, which is so gracefully arranged. The roomy proscenium boxes to the left belong to the manager, while those on the right are reserved for the various Ministries.

After devoting your attention for a few seconds to the gracefully light chandelier, which illuminates the whole theatre by itself, you will be attracted by the work of Mazerolle's brush on the ceiling, representing France presenting laurel wreaths to Molière, Corneille and Racine.

Three strokes resound and the curtain rises, displaying such stage setting of striking reality and exquisite taste as is almost a monopoly of the Comédie-Française. Let me now make you acquainted with some of the artists whom you are about to applaud. While their names are universally known, you may, accidentally, not have the advantage of knowing one or the other, and in that case allow me to advise you to make haste in securing a seat when their names appear on the bill, as the advance sales will be large at the box office and you will regret to have missed the privilege of admiring those who have rightfully acquired the title of masters of the art theatrical. You all are familiar with one name. Coquelin Cadet as Cadet for (Coquelin, Jr.), or familiarly known



M. COQUELIN CADET Sociétaire de la Comédie Françaisc

à housie le trionate de Keratry directeur de l'American Cicolinae amecalement offerh (vguelin Codet short. No comedy without him, no laughing success where he does not show his jovial, fine-cut features. He has been called the pet of the Parisians, and they certainly could not bestow their favor to better advantage. Without him a Molière comedy would be hazy and dim. His talents have brought him as a reward the cross of the Legion of Honor.

Passing from comedy to tragedy, Mr. Mounet-Sully incarnates marvellously the roles of Othello, Ruy Blas and the heavy dramatic parts of passion, wrath and fury, which need the master's touch and power. In character parts Sylvain claims your applause, an artist of rare talent. While his play is not as high-strung as Mounet's, he imparts rare distinction to his characters, and if you have the opportunity to see him in Loui XI., you can appreciate him in a part in which he is perfection personified.

While speaking of character pieces, we owe mention to one who has always succeeded in doing marvels with the most ungrateful parts, Mr. Paul Mounet, brother of Mr. Wounet-Sully. Just a word about jovial Féraudy, who s incomparable in playing jolly old gentlemen, and about he distinguished Leloir, as the Marquis in the "Effrontés," or in "Mlle. de la Seiglière," or in Molière's "L'Avare," which parts have been triumphs for the artist. We regret that but too rarely we have the opportunity to applaud Mr. Worms in his representation of heavy fathers, and Mr. Le Bragy, who is the very incarnation of the gentleman of fashion.

Now let me introduce you to the ladies. First, Mlle. Bartet, who has acquired the epithet, "the Divine," owing to her distinction, her bewitching voice and the perfection which she inculcates into all her roles. Mme. Worms-Barretta, the incarnate vision of the sweet, blond young girl, a poet's dream; then mirth, youth, laughter, a Dresden Nippes figure, Mlle. Muller, the ideal ingenue; further, a model of elegance, Mlle. Brandès, who triumphs in roles of passion, vividly impersonating the jealous or passionate woman, always in dreams of the dressmaker's and milliner's art. Of course, we would not omit to introduce you to that charming artist who plays so successfully the highly dramatic parts of the "woman with a post," Mlle. M. Louise Marsy. Her success in "L'Avanturière" was well merited, and this lady's luck on the turf may add zest to the acquaintance.

After the curtain is down on the first act you have about ten minutes' intermission, in which you may pay a visit to the lobby of the public, while you will employ the



MLLE. BARTET Sociétaire de la Comédie Française.

Bartel

intermission after the next act profitably with a call at the artists' lobby, or greenroom.

THE LOBBY OF THE PUBLIC*(1)

From the auditorium you go to the first floor (balcony stalls and boxes), where a wide entrance, hung with red and gold draperies, leads to the landing of the grand marble staircase. You see two doors with mirrors on each side. One, the artists' door, is closed and guarded by a doorman; the other, opposite, is open and gives access to the public lobby. At the side of each door is a statue; the statue of Comedy stands at the artists' door and Tragedy at the door of the public lobby. At the foot of the staircase is the little ladies' sitting room, in front of which, in the middle, stand the busts of Emile Augier and Alexandre Dumas, fils. This is only a landing, as the staircase divides and lands into the peristyle, from where you arrived. At the top of the two stairs and alongside of the busts in the middle are arranged the bust of Musset, to the right, opposite Balzac's bust; to the left and at the foot of the stairs are the busts of Dumas père, Diderot and Ducis, to the left, and Dumas fils and Mme, de Girardin to the left.

We return to the lobby by the door opposite the artists' greenroom door. The first feature striking you on entering into the grand salon is an enormous marble sculpture by Houdon. The master's chisel has attained perfection, and in this mask, full of fine satire and satirical finesse, everybody will recognize the overpoweringly lifelike features of Voltaire. This statue is flanked by two busts. One of them represents Voltaire at a younger epoch, the other Racine. At the rear of the lobby a vast white marble

^{*(1)} Just while this volume was under press the Comédie-Française has become the prey of the devouring element of fire. The house of Molière, the ever welcome home of everything literary, is no more! The world at large—and the author in particular, who is indebted to the Manager for so many proofs of good-will—have heard with awe of the terrible catastrophe which has demanded as a victim one of the youngest and prettiest women of the illustrious troupe. At the present we may hope, though, that within a short time the Comédie will have riser from the ashes, in a manner, as it lives in the memories of our youth, and we have, therefore, preferred to maintain this chapter, which, at least, depicts the Comédie as it was before the catastrophe and as it will be rebuilt.



MLLE. BRANDES
Sociétaire de la Comédie Française.

Martic Prawdex

chimney occupies the greater part of the wainscot. Over the chimney is carved a woman wearing the Phrygian cap; the middle bears a large bas-relief representing the crowning of Molière by the artists of the Comédie-Française, as it takes place every year on Molière's birthday after the performance of the "Malade Imaginaire," every party wearing the costume of the play. The ceiling is also worthy of more than a cursory glance; it represents a woman (Comedy) illuminating the world.

All around the hall are the busts of authors. These are arranged facing each other, two by two, right and left, in the following manner: Rotrou, Regnard, Thomas Corneille, Destouches, Crébillon, Piron, Nivelle de la Chaussée, Rivière, du Freny. On the side opposite the door, through which you entered, a long lobby stretches. At the end we see a large work in marble by J. Clésinger, representing Georges Sand, and this corridor contains, furthermore, the busts of Carton d'Ancourt, Le Sage, J. B. Rousseau, Marivaux, Sedaine, du Belloy, Beaumarchais, Scribe, Sandeau.

The artists' lobby, the greenroom, is not public, and the doorman will only open it for the bearers of a pass from the Manager, or for such persons as one of the artists gresent has invited to call.

In winter this greenroom is a veritable salon. On Tuesdays and Thursdays in particular, these being subscription days, this greenroom is the rendezvous of all notabilities of Paris.

You pass at first into a long gallery lined all along with busts and paintings; many pictures represent some scene from the repertory of the Comédie. Two doors face each other at the middle of the gallery; the door to the right leads to the stairs for the dressing-rooms of the artists, the other to the stage. At the end the gallery breaks to the right and leads to the greenroom proper, while passing through the little parody lobby, a curiosity itself. Near the door to the grand lobby another outlet leads on the right to the Administration landing, where we find a superb portrait of Rachel by Gérome, flanked by busts of Quinault and La Fontaine.

The walls of the grand lobby are entirely covered with large paintings, portraits of members (sociétaires) since a long series of years. In the right corner is a very curious picture, in which all artists are depicted in theatrical costume. In the centre thrones Mlle. Mars, and the name of every artist in the canvas is inscribed on the frame. At the side of this canvas, between the busts of Samson and



MLLE. YAHNE OJéon.

Provost, is the statue of Didier Seveste, of the Comédic-Française, who was mortally wounded at Buzenval on January 19th, 1871

Opposite the entrance door is a table with a show-case containing the Comédie's relics, as well as two books (formerly the property of Miss Mars and Miss Rachel), some crowns, medallions and medals, the whole of a great value.

THE ODEON (PLACE DE L'ODEON).

In this instance I shall not reiterate the practical hints given on the head of the Comédie-Française. It is always well to secure theatre seats in advance. In the National theatres (those supported by the Government) dress-suits or Prince Alberts are required, and ladies are not allowed to wear hats in the orchestra seats.

The Odéon is the second Théâtre-Français. Its repertory is almost the same as at the Comédie-Française, with some preponderance of the classics. For the artists the Odéon is generally the antechamber and stepping-stone to the Comédie-Française, but at times this theatre engages at princely yearly salaries artists of great renown. Thus Mlle. Yahne has given this year performances which attracted "tout Paris." Its boards were formerly the scene of triumph of that incomparable artist, Réjane, who has gained the admiration of the world at large. †(1)

The Lyrical National Theatres.

THE OPERA (PLACE DE L'OPERA).

As the Theâtre-Français is the first dramatic theatre of the world, the Opera bears rightfully the rank of the first musical stage. Its public consists in the main of subscribers, and they affect a style of arriving by the middle of the performance and quitting before the fall of the curtain. The stranger will certainly not follow their example, because even if he should not be musical, he would never be sorry for an evening passed among the gorgeous setting, the finest singers of the universe and the elegant crowd of the audience.

Although there may be a chance to find seats when the curtain rises, you should take no chances and engage seats two or three days in advance at the box office, Place de l'Opéra, corner of Rue Auber.

^{†(1)} Provisionally the Comédie-Française has been transferred to the Odéon.



MLLE. ACKTE Opéra

Prices of seats (in francs):

Ad	Advance.	
Pit (parterre)	7	7
Orchestra seats	16	14 -
Amphitheatre seats	16	15
Proscenium boxes, seats	17	15
Side boxes, seats	16	I4.
First balcony, side boxes, seats	19	17
First balcony, front boxes, seats	19	17
First balcony, side boxes, seats	17	15
Second balcony, proscenium	16	14
Second balcony, front boxes, seats	16	14
Second balcony, side boxes, seats	12	10
Third balcony, proscenium	7	5
Third balcony, front boxes, seats	10	. 8
Third balcony, side boxes, seats	7	5
Fourth balcony, proscenium	3	2
Fourth balc'ny, amphitheatre seats	3	2
Fourth balcony, front boxes, seats	5	3



LOBBY OF THE OPERA

The most desirable places for a visit to the Opera in company of a lady are the amphitheatre seats. Gentlemen by themselves prefer the orchestra and they like to avoid the neighborhood of the brass instruments and their din and noise. There are also stage-boxes, from which you can see the whole stage—business of scenery setting and shifting after the fall of the curtain.



MLLE. CLEO DE MERODE de l'Opéra.

Clio en Meina.

Assuming that you have secured your seats in advance, we shall now enter this palace of marvels known as the Opera. Of course you wear your dress suit, and ladies are in evening dress (no hat).

The Opera was built by Architect Garnier; it was fin-

ished in 1874.

Supposing that you arrive in a cab, your conveyance will stop on the Place de l'Opéra at the foot of the steps

leading to the peristyle.

If you arrived in a private turnout you stop at the rear entrance on Rue Meyerbeer. Be very precise in your orders to the coachman, when and where to be at hand for the return trip, or else you would risk to have a long wait in the crowd of private carriages.

After passing through one of the double glass doors leading into the theatre we are in front of the monumental staircase, at each side of which is a control. This grand staircase, which is considered a marvel, leads us directly to the orchestra, and amphitheatre stalls form a vast circular gallery which runs all around the orchestra,

amphitheatre and pit.

Before entering the gallery leading to your seat, turn around for a moment and gaze at these thirty marble columns which reach from the first floor to the third and support the ceiling with its fresco decorations by Pils. The decorations represent the Gods of Olympus, Apollo on his chariot, the Edification of the Opera and the Triumph of Harmony.

On the upper floor, where the two marble staircases meet after dividing from the orchestra on the grand staircase, we find the first balcony boxes, which are on a level with the grand lobby and which you can see just in front

at the top of the staircase.

And now you hand your coupon to one of the numerous door openers (women) in the circular lobby, and she will show you to the vestiary, where you leave your cloak and receive a small numbered card to serve as your check when leaving (tip 15 to 20 sous). After being seated you can admire at ease the grandeur and beauty of the auditorium. The ceiling, by Lenepven, representing the hours of the day and night, always finds the strongest admiration, which is shared by the grand chandelier which illuminates this vast space.

If you find yourself in company of a subscriber (who alone is entitled to access to the stage), you may accompany him to the dancers' lobby or greenroom, which is just behind the stage off the auditorium. There, be-



MLLE. CHARLOTTE WYNS Opéra Comique.

+ Monsie de Keratus Charlotte Whytes sides the bevy of all-enchanting dancers, among whom Mlles. Zambelli and Cléo de Mérode may be mentioned as features, you will have occasion to admire the enormous mirror at the rear; it is ten metres high. Furthermore, the four panels by Boulanger, representing the celebrities of the dance, claim your attention. As we are on the stage, let me name you the principal artists: Messrs. Affre, Auguez, Alvarez. Renaud, and the ladies Bréval, Ackté, Lucas.

When you leave the opera take the grand staircase to the control, instead of going out by the Place de l'Opéra, descend the few steps opposite the exit to the place, and you will be under the staircase, in the subscribers' pavilion, in front of a basin where rises Marcello's bronze Pythoness. A little further on you find Delaplanche's marble sculpture, the Incarnation of Music.

Making your exit on the Rue Meyerbeer, you find the carriages waiting.

THE OPERA-COMIQUE.

This beautiful theatre of the Place Boïeldieu, which was finished during the year 1898, and inaugurated on the 7th of December of that year, occupies exactly the place of the old building, which was destroyed by the terrible catastrophe, the memory of which is ineffaceable. But the house is much changed now. Gold and marble adorn the vast lobbies, and the numerous staircases and wide peristyles offer safety against the repetition of the misfortune which befell the old house.

Before entering, let me repeat my recommendation to secure your seats in advance, here as everywhere, principally during exhibition times. At the box office in the Rue Mariyaux you will find the advance sale office. Thursdays and Saturdays dress suits for men and evening dress for ladies (not décolletée) are prescribed. Our seats are engaged and we enter from the Piace Boïeldieu. Just before you, under a vast peristyle, opens the grand stairease which ascends behind the two checking offices. To the right and left are two large stairs leading to the first balcony boxes. The few steps descending at each side of the central staircase lead to a wide open space, which lets out on the one side into the Rue Marivaux and on the other side into the Rue Favart. We ascend the central staircase and observe the six beautiful columns which carry the building. This staircase takes us to the orchestra. If we take the stairs to the right or left, we find



M. LUCIEN FUGERE
Opéra Comique.

A mousing de Meratra Luie Mujerenso at the foot of the former a statue representing the tragic genius which at times pervades the Opéra-Comique, and at the foot of the other stairs we see a laughing and light-skirted woman leading a wolf, a symbol of the gaiety with which Gallic art is imbued.

The beautiful work in wrought iron and gold of the balusters and the pillars in rose, white and gray marble deserves our attention. The great entrance to the orchestra, opposite the grand staircase, is flanked by two of these columns; right and left are two well managed vestiaries.

We descend one of the two small stairs provided to the right and left, and we reach the peristyle of the first tioor. We arrive at the hall, which precedes the lobby, into which the two stairs from the ground floor land. The stairs to the right lead to a vestibule decorated with works of Flameng's brush. On one side we see Athens and its Acropolis as a background for the antique chorus, the sacred origin of our songs, which, from sacred chants, became worldly. The other side is devoted to modern choreography. On a background of mountains, on the shore of an Alpine iake, we see the light platform where our ballet dances. The left hand staircase landing is decorated with paintings by Merson. He depicts in a purely rural scene the harmonies of nature gently touching with light breath a nymph asleep, whom the everwatchful Faun guards with eager eye. In another more real landscape the artist shows us a pretty mediaeval scene, a chorus of that period singing some ancient lay while dancing around a fountain.

The gallery, which serves as vestibule for the lobby, is decorated by the allegorical representations of Comedy. Song, Dance and Music. We glance admiringly at the two gilt balconies which issue on this vestibule; we look for a moment at the mosaics and the marble portico, and we enter the lobby.

Two doors admit you, and opposite we see at once the three window-doors opening on an immense stone balcony, which we saw at the facade of the house, Place Boïcldieu. Standing at one of these window-doors, we look up to the ceiling adorned with painted allegories of all emblems and symbols of the many arts concurring in bringing out to bloom the fair flower of Comic Opera. Opposite from us, over the three doors, a great composition by Maignan attracts us, Music and Poesy, in a vast horizon showing to the left a village scene from one of our best known comic operas, and on the right another scene from



MME. JANE HADING Gymnase.

Jane having

a comic opera, but by contrast the performers are all clad in the silken costumes of the city. This great canvas is surrounded by a series of medallions representing in profile the masters whose works have shed glory on the house: Scribe, Sedaine, Favart, David, Massé, Delibes, Mr. Carvalho and others. Now turn to the right and you will certainly be charmed with the delightful decoration of the beautiful marble and gold carved portico leading to the buffet. This panel is by Gervex. It represents a street in some old town, where the classic scenes of pantomime, with Pantalon and Manon to the left and Columbine, Pierrot and Harlequin to the right, perform their graceful art with consummate skill.

Starting into the buffet, or refreshment room, as we may call it, we may glance at the paintings of Toudouze, scenes of the Middle Ages, enlivened with decorative motives.

We pass again through the full length of the lobby and we arrive at a charming little salon finished entirely in white enamel. This delightful little place is adorned by country scenes, into which Collin has instilled that floating vagueness of harmonies in nature which inspire the poet's and the artist's soul. Here, as at the buffet, do not fail to look into the mirror to obtain a full view of the principal composition. You will find in the mirror the perspective, which the spectator cannot obtain directly on account of the smallness of the place.

It would be carrying coals to Newcastle to dwell upon the importance of the Opéra-Comique for Paris. Everybody knows that comic opera enjoys in Paris a position which no other capital yields to it in such a measure. In return Paris demands the acme of perfection—and gets it.

Strangers are always desirous to enjoy these performances, which have become almost classical by tradition, the care devoted to their preparation, and the excellence of the artists, such as Mr. Lucien Fugère, Mme. Charlotte Wyns, whose portrait we present to our readers. These artists are but specimens of a company in which excellence, mastery, zeal and artistic superiority are accepted conditions.

Next in line after the National Theatres come the socalled Boulevard Theatres. We mention at the top of the list the two theatres which are pre-eminently frequented by the beau monde, the Vaudeville and the Gymnase. These theatres were combined up to June, 1899, under the management of Messrs. Chautard and Porel, but they are run independently now.



MME. REJANE (VAUDEVILLE)

au Want de Kindy france levie Sant proposité Sers. - Une Paux inne Léjang

THE GYMNASE (BOULEVARD BONNE-NOU-VELLE.

This was called formerly the Théatre de Madame, and somehow it has kept the aristocratic mien of the olden days. It is par excellence the theatre of the "chic" world. You see the people as if they had stepped out of a bandbox, and the same styles prevail as at the Comédie-Française.

The Gymnase has been the birthplace of many resounding reputations. It was the cradle of the popularity of a Scribe, a Dumas fils, a Sardou, a Meilhac, of Claretie, of Daudet. I cannot say much of the company at this moment, as I do not know how it will be composed, but I have been assured that Huguenet, who has achieved such brilliant triumph in "Marraine," will remain the mainstay of the new company, and that Mlle. Yahne would come, too, from the Odéon.

It is certain, therefore, that the ensemble will not be inferior to that which has achieved runs of plays by the hundred nights on the boards of the Gymnase.*(1)

THE VAUDEVILLE (BOULEVARD DES CAPUCINES.

At the head of the Vaudeville two names attract us at once as a guaranty of success: First, the director's, Mr. Porel, with twenty years' theatrical experience and always growing success in the alternate management of the Odéon, the Gymnase, and the Vaudeville for the last three years; and, by the side of him, that powerful artist known and admired in both worlds, the heroine of "Madame Sanst-Gène," "Amoureuse," "Lysistrata," Mme. Réjane, whose name and fame echo in every country. In her company we find such names as: Mmes. Cécile Caron, Avril, etc., and Messrs. Lérand, Numès, Gauthier.

THE VARIETES (BOULEVARD MONTMARTRE).

Here we leave behind us absolutely the serious character piece or drama. We enter upon the field of the worldly, the gay world of the gayest city of the world. If you leave prudish ideas at the door and wish to enjoy a hearty laugh at plays and situations that "are to laugh," even if

^{*(1)}The Odéon is provisionally transferred to the Gymnase, as the Comedie-Française was transferred provisionally to the Odéon.



MLLE. LENDER Variétés

M. Lewer

they are slightly "yellow," you will be indebted to the Varietés for a pleasant evening. At this theatre the jolliest, liveliest and most rollicking creations interchange with the sprucest, nimblest and cleverest reviews and extravaganzas, wherein the eye celebrates a carnival of kaleid-oscopic enjoyment, feasting on pretty faces and revealing costumes, as this theatre glories in the most delightful comedicanes and the prettiest girls of Paris. Just a few names at haphazard: Jeanne Granier, Lucy Gérard, Marcelle Lender, Lavallière, Gallois, Emilienne d'Alençon, Suzanne Derval, etc., etc., supported by such comics of old established fame as Baron, Brasseur, Lassouche, Guy, Prince, Emile Petit, etc., etc.

THE PORTE SAINT-MARTIN (BOULEVARD SAINT-MARTIN).

Everybody has heard the name of this theatre in the last two years, where Coquelin rules in both capacities of director and actor, and where he gave to the world his immortal creation of Cyrano de Bergerac.

This theatre has played "La Tosca" with Sarah Bernhardt, then spectacular plays of Jules Verne, like "Around the World in Eighty Days," etc., and it devotes itself now, with Coquelin, Sr., at its head, almost exclusively to the drama, often to historical pieces, but always offering thrilling interest in plays of passion and romance, which, it is needless to say, are performed in a manner that is the pinnacle of perfection. Coquelin's son, Jean Coquelin, supports his father, and it happens that the son takes the father's part in a play quite suddenly when occasion offers, and he always proves a true chip of the old block, though it is no easy matter to compete successfully with the creator of a part on his own ground, but the case of Coquelin vs, Coquelin is fought on strictly meritorious grounds.

THE AMBIGU.

While on the subject of the drama, we will speak right now of this theatre, which makes a specialty of it, or, rather, melodrama. If you like a good cry you will get it to your heart's content at this place. The Ambigu has cultivated the specialty of the popular drama, and it prides itself on the magnificence of the costumes and settings. Even if you only wish to enjoy a feast of color and magnificence, a visit will amply pay you.



C. Coguelin

THE THEATRE DE LA REPUBLIQUE. THEATRE LYRIQUE. (Place de la Republique.)

The management and the company of the lyric theatre of the Renaissance have transplanted themselves to this house, where they continue their artistic performances of old style comic operas with such singers as Mr. Soulacroix and Mlle. Parentani. The excellent orchestra is under the

baton of Mr. Jules Dambé.

And now let us pass to the gay theatres, the true Parisian and Boulevard houses, where we can go without the rigors of evening dress, just as we come from a well enjoyed dinner ready for a good laugh for the two hours of the play, where the jolly mummers make you forget the outside world and make you a better man, as a laughing man knows no harm.

THE THEATRE DE LA RENAISSANCE. (Boulevard Saint-Martin.)

This theatre is a neighbor of the Porte Saint-Martin. After many changes it became, up to two years ago, the lhéâtre Sarah Bernhardt; then it was called the Théâtre Lyrique, and now it is the home of operetta, under the direction of Lagoanère and Biana Duhamel, where such artists as Messrs. Simon Max, Piccaluga, Wolff and Mmes. Biana Duhamel, de Ternoy, M. Dufay, etc., offer always a guaranty of a strong, artistic, enjoyable and even memorable performance. Mme. Biana Duhamel merits your special admiration. While her personal charms will captivate the public easily, this artist needs certainly not to depend upon the charm of personal appearance only. Art, temperament and a beautiful, thoroughly well trained voice make a combination which is rarely equaled, but never excelled. If you add to this already unconquerable array of strong points, brilliant costumes and that gift of the gods, true Parisian chic and vivacity, it becomes almost an "embarras de richesse."

THE NOUVEAUTES.

This theatre is just amid the boulevard, and you will have to secure your seats always in advance. Mr. Michaud has been very lucky for a few years in striking only roaring successes. His plays enjoy runs of 200 to 300 performances, as "The Girl from Maxim's," which has been played for more than six months at the time of this writing.



MME. CASSIVE Nouveautés

The company consists of Messrs. Germain, Colombey, Torin, Landrin. Coquet, etc., and Mmes. Cassive, Burty, Cavell, Maurel, etc., etc. This troup gives every night by nine o'clock a jolly, rollicking and rather catchy performance, the plays being light, of thoroughly Parisian hue, and if you do not know what to do with yourself for the evening, when you are on the boulevard, follow the Parisians and buy two hours' worth of laughter and jollity at the box office of the Nouveautés.

THE BOUFFES PARISIENS.

This is a family theatre near the boulevard, from where it can be seen. Its domain is comic operas, operas bouffes and operettas. Here such celebrated successes as "Mascotte" and "Miss Helyett" were performed, and in former days it was the home of Offenbach's hilarious hits. The company consists this year of Messrs. Jean Perier, Regnard, Brunais, Maurice Lamy, etc., and Mmes. Mariette Sully, Tarial-Baugé, Alice Bonheur, Léonie Laporte, Vigouroux, etc.

FOLIES DRAMATIQUES. (Rue de Bondy, Place de la République.)

After referring to this theatre, where the most successful operettas had their run, such as "La Fille de Madame Angot," "Les Cloches de Corneville" (the "Chimes of Normandy"), "Les 28 Jours de Clariette," and which, since a few months, has started upon a new life as a popular lyric theatre at popular prices under the management of Mr. Campo-Cassae, we have finished with the boulevard theatres proper. But there still remain four big theatres to be mentioned which, while not on the boulevards, yet belong in the category of the great Paris theatres. Honor to whom honor is due. Let us mention a name to conjure with, a name which no stranger ignores, that of the great artist who personally manages the

THEATRE SARAH-BERNHARDT. (Place du Châtelet.)

After several years' performances at the Renaissance, which she had chosen, Sarah Bernhardt has planted her victorious standard since last year at this house, where all strangers within the gates of the City of Splendor, who have seen Sarah Bernhardt at their home, will want to see her at her home. Besides the new pieces which she brings out with a company chosen by her with the eye of an artist



MLLE, BIANA DUHAMEL Directress of the Théâtre de la Renaissance.

and directress, Sarah Bernhardt will play regularly her repertory, and when she appears, as she did about three months ago, in "La Dame aux Camélias" ("Camille"), she revives the triumphs of old and proves, as ever, her true title to the laurels of "the" tragedienne. This year she plays "L'Aiglon," by the celebrated author of "Cyrano de Bergerac"—Rostand. One of the curiosities of the theatre is the decoration of the auditorium in ivory and gold, the work of the great artist herself.

CHATELET.

This theatre, located opposite the former, plays a quite different line. It has been the cradle of spectacular plays, as "Michel Strogoff," "Around the World," "Poudre de Perlinpinpin," "Robinson Crusoe." You must not look there for great emotions. If you want to feast your eyes, or if you want to see the wonders of stage mechanism "hich make the most incredible marvels an almost tangible reality, you will be amply rewarded by a visit. It is a paradise for the children and a joy to their elders. The spectacular holds sway in this vast theatre, where you may take children and young girls without hesitation. The gigantic masses, the sumptuous stage decorations, the pomp of costumes and the glitter and glamour of the marvelous bewitch and bewilder. Mme. Marguerite Ugalde is the charming particular star of the Châtelet.

GAIETE.

This theatre is run on somewhat similar lines as the former, only here the spectacular is combined with operetta, and the chansonette and the topical song play a much more prominent part. The orchestra is first class.

We cannot close our list of the principal theatres without referring to the one which, while off the beaten path, is one of the most enjoyable.

THE PALAIS ROYAL (RUE MONTPENSIER).

There the celebrated Déjazet played, and it is certainly the gayest theatre of Paris. Here we have a quickfire of jollity, and though the frolic may be a little "off color" at times, it will never be rude nor lack spirit. While Mrs. Grundy gets more than a dig in the ribs, everything is done with so much drollery by artists like Messrs. Raimond, Boisselot, Lanny and Mmes. Theirel, Legrand, that you cannot reproach yourself. You will laugh and forgive, as a laughing man can't be angry.



MME. MARGUERITE UGALDE

A Morsiour de Kerahy My Myaldo Besides the principal theatres there are the so-called little theatres which are nearly always crowded. There you may also enjoy a good laugh, but the plays are often more than "off color." For instance, the Déjazet, Boulevard du Temple, plays the gross farces, comedies of error, etc., while

CLUNY (SQUARE DE CLUNY).

which played the famous piece, which has been around the world, "Trois Femmes Pour un Mari," is the pet theatre of the students, who are not readily shocked. Moreover, Paris has any quantity of small halls and theatres in the various quarters, and space does not allow me to mention them here. I shall only mention two little halls, because they are particularly frequented by the select public.

ATHENEE-COMIQUE.

This is a very neat theatre, in the Rue Boudreau, where the director brings out comedies and vaudevilles written mostly by young authors, whom he pilots to success. This little house is but a hundred yards from the Opéra.

THEATRE-ANTOINE.

This is strictly devoted to young authors and to the materialistic school. The director, Antoine, who is himself an actor, has earned an enviable reputation by the

success of his special method and his acting.

In conclusion I must not omit to mention the Théâtre d'Application (18 Rue Saint-Lazare), where classical performances are given by the pupils of the Conservatory. Besides lectures are delivered by foremost men of letters on dramatic issues, and these lectures are illustrated by great Paris artists, who recite or play fragments of the plays lectured upon. Moreover, this theatre arranges frequent exhibits in the galleries.

Concerts.

What has been said of theatres is valid of concerts as well. Paris has concerts in plenty, but there are three regular concerts which count as regular occurrences with the great musical public of Paris.

THE CONCERTS OF THE CONSERVATORY

Take place every Sunday from November to April in the auditorium of the Conservatory. Under the direction of the orchestra leader, Taffanel, classical music is executed in a perfect manner, Beethoven's symphonic immortal creations taking a favorite rank with both artists and public. On the evening of Good Friday a sacred concert is given, which is strongly frequented. The public at these concerts consist almost exclusively of subscribers, but seats can be had before the concert (at 1.30 p. m.) at the janitor's of the Conservatory, 2 Rue du Conservatoire.

CONCERTS COLONNE.

They bear this name after the orchestra leader and director.

These concerts take place from October to April inclusive:

- I. At the Théâtre du Châtelet, on Sundays from 2 to 5 p. m. Symphony music, soloist and chorus. Ordinary prices of seats vary from 10 francs to 1 franc.
- 2. At the Nouveau-Théâtre, 15 Rue Blanche, on Thursdays, from 3 to 5 p. m. Music of smaller scope than performed at the Châtelet. The programme is divided into two parts, old and new music. Price of seats from 6 francs to 1 franc.

The Colonne concerts offer a truly royal artistic treat to music lovers on account of their perfection of execution and their variety of programme.

CONCERTS LAMOUREUX.

The Société des Concerts Lamoureux gives every Sunday at 2.30 p. m. and often Thursdays at 4 p. m., from October to May, a concert, in which the classics are rendered in a thoroughly perfect manner. These concerts take place at the Théâtre de la République. Since the death of Mr. Lamoureux his son-in-law, Mr. Chevillard, has assumed the baton of this world-renowned orchestra. The price of tickets ranges from 8 francs to 2 francs.

THE AUDITIONS MUSICALES.

During the Exposition the Société des Concerts will be the official orchestra, under the leadership of Mr. Taffanel and a series of musical programmes will be performed in which the most striking epochs of French music will be executed. The programme will also contain works which are hitherto unpublished, and it is intended to give an idea of the general history of French national music from its origin to date.

The French and foreign musical societies will also be

heard.

Finally, national and international prize competitions will be arranged between singing societies and string and brass bands.

The Circuses.

These are less in number than theatres; there are four only; one is not even quite ready. The one being built will be rather on the plan of a theatre auditorium than a circus.

THE CIRQUE D'HIVER (Winter Circus). Place des Filles du Calvaire.

This is the oldest circus of Paris, and it has maintained the old traditions of the sawdust ring, clowns who make you laugh, horses trained in liberty, the short-skirted bareback rider, the hoops, the spangles, the trapeze performers, tumblers and all the paraphernalia to which we were accustomed in our youth, only the peanuts and red lemonade The performances close with an equestrian are lacking. pantomime, battle-scenes, etc. Lion-tamers, male and female, display themselves at intervals. cus is ordinarily open from November to May.

THE CIRQUE PALACE.

At the meet or round point of the Champs-Elysées, on the site of the old Cirque d'Eté. This circus opens June 1st and will remain open during the whole of the year. Its predecessor used to be closed during the Winter months.

It will make a specialty of a mixed spectacle, half circus, half theatre. Clowns, jugglers, acrobats, male and female riders will represent the circus part, and highly spectacular ballets will cater to the lovers of the terpsichorean art. A tank of 100 square metres is provided for swimming and diving performances.

NOUVEAU-CIRQUE.

This is the acme of elegance, the meeting place of the world of fashion. For these ultra-fashionable people who meet at the races, on first nights at the theatres, and wherever fashion congregates, there is one day of meeting one another which they would not miss for anything, the Saturday at the Nouveau-Cirque.

This circus gives most performances. During the Exposition two performances take place daily, a matinee at 2.30 p. m., and an evening show at 8.30 p. m.

Of course, the world of Parisian high rollers visit in the evening. They have made the light promenade-walk their stamping ground, while the seats at the base of the ring are reserved for the people who come to be distracted by the show proper. Besides the equestrian and other attractions which make up the first part of the programme, which changes constantly, the second part consists of a pantomime in two or three tableaux, and it is certainly a most curious spectacle to see this ring, where a few moments ago horses cavorted and galloped, converted into an enormous tank, in which skiffs and male and female swimmers cut the water in motley array and crowd.

THE CIROUE MEDRANO.

On the outer boulevards we have a circus which is scarcely a year old in Paris, but which has a good promise of success. Mr. Médrano, who directs this circus, was the public's favorite at the Nouveau-Cirque some years ago and he has remained a favorite in his new undertaking.

Music Halls.

Paris has many places which are frequented both by everybody out for a lark or entertainment. The demimonde is represented in strong array, and so these places are certainly no family resorts; but the stranger generally makes their acquaintance soon and likes to improve the acquaintance.

THE FOLIES-BERGERE (32 Rue Richer).

The Folies-Bergère is the establishment best known by the stranger. To him it is the incarnation of Paris gay life, and he does not tarry long before he studies its phases. The public is very mixed, though elegant. The promenade is frequented just as much as the auditorium, and it offers as much attraction to the many as the fine ballets on the stage. After dinner, it is quite the custom to smoke your cigar in the promenade of the Folies-Bergère. The uniform price of admission of 2 francs is certainly extremely moderate.

OLYMPIA (24 Boulevard des Capucines),

Under the management of the Isola Brothers, who have remodelled this elegant music hall entirely. Here the public is more unalloyed. The frail sisterhood comes here ony three times a week. The programme is brilliant; besides the features of a high-grade variety performance there are always grand ballets. Engagements for 1900: Little Tich, the Craigs, Schaeier, Emilienne d'Alençon, Suzanne Derval, etc., etc.

CASINO DE PARIS.

The Casino de Paris has made an enormous success within the last years with the male public. This is due to the prétty faces which smile everywhere in the immense hall. If you go there by about 10 p. m., you will find the 500 tables occupied by a crowd of people taking refreshments and taking in the attractions of the stage and feasting their eyes on the most talked of beauties of Paris in the audience.

The entrances to the Casino de Paris are at the corner of Rue Blanche and Rue Clichy.

THE JARDIN DE PARIS (Champs-Elysées, left side).

The Jardin de Paris is a marvel of gaiety, freshness and taste, exquisitely set off by the large rich-foliaged trees. It is admirably located just alongside the monumental door of the Exposition at the entrance of the Champs-Elysées This is the favorite place of the Parisian world of high rol lers, where you may see every night the most noted and notorious recruits in the army of Cythera. The concerts and the various attractions spread over the garden and the vast crypt are the delight of the Tout-Paris, which likes to enjoy itself, and of the strangers who visit the City of Pleasure when on pleasure bent.

THE PALAIS DE GLACE (Ice Palace). Champs-Elysées, left side.

Beautiful rink for skating on real ice. Closed during the Summer. Will reopen on September 1st next.

Exhibitions are given here by professional male and female skaters, all of first rank.

THE MOULIN ROUGE.

This is the place to dance or gaze at the whirl of the quadrilles which are danced in a manner that defies description. The old adage, "Must be seen to be appreci-

ated," holds good here more than ever. Of course, you who enter here leave all your prudish scruples behind, as these night festivals are rather festive; they are things of beauty, but not a joy forever—very gay, but terribly mixed.

Cafés-Concerts.

These are establishments where you take refreshments, and where you can smoke in the auditorium.

PARISIANA (27 Boulevard Poissonnière.)

Risky songs, little scenes, vaudevilles, reviews hold the boards, a little of everything. The names of the authors of these extravaganzas are always sure of the success of gaiety and laughter which the Parisian loves. At present Courteline, Tristan Bernard, P.-L. Flers hold the boards with their extravaganza, Qut Complote? which is a worthy successor as a mirthmaker of their former successes in Ohè Venus! A nous les femmes! The gaiety of these plays finds a fine foil in the delightful hall, where we can admire night by night such charmers as Mme. Mealy, Anna Thibault, Thérèse d'Orgena, Marville, Paquerette, etc., and many others too numerous to mention.

In Summer the following play with equal measure of success:

LES AMBASSADEURS (Champs-Elysées, right side).

This is a restaurant where first-class service and cuisine prevail. There is an open-air concert in Summer, open in May and closing in September. Matinees on Thursdays and Sundays. At night the concert is crowded and the attractions are great: Yvette Guilbert, Gabrielle Sylvane, Laurence Deschamps, Raiter, Léjal, the Fleury Reyband, Trio La Serenada, Brothers Artois, etc.

Just alongside is the

ALCAZAR D'ETE (Champs-Elysées, right side).

Is a Summer garden and popular restaurant, where at the evening performances and Sunday matinees Polin, Maurel, la belle Otero, Varly, the Raphael Colombel, the Toulouse Troubadours, etc., delight their audiences.

Next we mention the

DIVAN JAPONAIS (75 Rue des Martyrs).

(Telephone 523-74), where the poet Gaston Haberkorn recites personally his chansons sensuelles. Here Yvette Guilbert, Thérèse d'Orgeval and other artists, who are celebrated to-day, made their first appearances. The Divan Japonais opens every evening, with a matinee on every Sunday, at 2 p. m.

THE SCALA (13 Boulevard de Strasbourg).

Here the programme changes constantly, one novelty rushes the other, and the reviews and extravaganzas played are always amusing and a feast to the eye.

Montmartre.

It has been the fashion of Paris by night and the people who like a gay life to meander from the beaten path of the boulevards after the theatre to Montmartre, where often night is turned into day until the wee sma' hours of the morning. This part of Paris, which lives at night, is called for short the Butte (the hill). Here we find almost nothing but miniature theatres, tiny stages, where young authors have their plays performed or recite their own verse. These youngsters have but slight fear of censure, and this ought to give you a hint that the emanations of their unbridled brain are rather loose, and that you should leave your scruples at home, if you want to enjoy this atmosphere without blush or shock. The theatres are interspersed with small restaurants, where suppers are served up to the hours when sedate people rise.

At the head of these little bonbon-boes, with the sweetness left out, we will mention

THE TRETEAU DE TABARIN (58 Rue Pigalle).

Every night at 9.30. The most select and amusing board of Montmartre. Here Fursy and the best mirthmakers of the Butte sing their creations.

Then we have the CARILLON, which possesses an excellent olio of comics, headed by the director, Millanvoye.

We may still mention the

GRAND GUIGNOL (Rue Ballu),

where only ultra-realistic pieces are played; further the CONSERVATOIRE DE MONTMARTRE and its Shadow Theatre, the CABARET DU NEANT, a sinister distraction, which might give the creeps to sensitive natures, etc. There are many other so-called "music-boxes," but we are loath to delve further into these establishments, where the spirit of levity runs-very near to or even oversteps the border-line of license.

We shall confine ourselves to mention the few restaurants where one sups as a rule when the humor has taken one to make a trip to the "Hill;" L'Abbaye de Thélème, Le Rat Mort. Le Père Lathuile.

The Circles or Clubs.

With regard to these we must make a division into two distinct categories, viz.: the cercles or clubs, as we will call them henceforth, which are absolutely closed; that is, where admission is very difficult to obtain, and those where you may be received as a member on simple application after a couple of days. The club in France offers a double advantage; aside of the attraction of the gaming-table (baccarat, écarté, etc.) you find there carriage accommodation, passes to theatres, and-a boon in itself-very good meals at very reasonable prices. Among the clubs, which we designated as closed, we mention at the head of the list.

THE JOCKEY (1 Rue Scribe).

This is the meet of all turfmen and sportsmen of distinction; it is a characteristic club of rich men only. Strangers can be admitted as temporary members for a term of four months upon payment of 200 francs. They are subject to the same rules as the permanent club-members, and are elected by ballot, which takes place every Saturday within the period of January 1st to June 30th.

CERCLE DE LA RUE ROYALE (1 Rue Royale).

This is also one of the most exclusively closed clubs, even to strangers, who must be presented by two permanent members, one of them to belong to the candidate's nationality; and they cannot be admitted for less than three months. The admission is subject to ballot, and the admission fee amounts to 216 francs.

CERCLE DES CHEMINS DE FER. (22 Rue de la Michodière.)

In accordance with Article 7 of the By-Laws candidates for temporary membership must be presented by two permanent members of the club, and their names, together with the names of their sponsors, remain posted during five days before the ballot. Only committee members can vote. Six members must partake in the vote. One black ball offsets three white ones. Strangers can be admitted as temporary members for a term not to exceed three months.

In the cercles or clubs which we will call the open ones

admission is much easier.

We mention the following:

CERCLE DES CAPUCINES, 6 Boulevard des Capucines.

CERCLE ANGLAIS, 3 Rue de la Chaussée d'Antin.

CERCLE DE L'ESCRIME, 9 Rue Taitbout.

CERCLE CENTRAL DES LETTRES ET DES ARTS, 36 Rue Vivienne.

CERCLE DE NEUILLY.

Periodical Entertainments.

In Paris, as in ail large cities, certain entertainments and celebrations occur at stated intervals, and all these will be more brilliant than ever at the present Exposition time. We will only mention the principal events:

THE CONCOURS HIPPIQUE (Horse-Show).

The Concours Hippique de Paris, which is organized every year by the Société Hippique Française, will come off with special pomp in the inner court of the Ecole de Guerre (War Academy). It will only last fifteen days, from the 12th to the 28th of May, and this will be succeeded by an international horse-show from May 28th to June 2d. A personal card of admission must be taken for the whole duration of the horse-show, and this card entitles you to a seat on the reserved stands, otherwise you will have to pay five francs at the entrance turnstiles.

THE SALONS.

This is the name by which the exhibitions of paintings and sculpture are known, which are organized every year by the Société des Artistes Français and the Society of the Champ-de-Mars, the latter being a offshoot of the Société des Artistes Français, from which it separated a few years ago. The two exhibitions take place in the same place, and both comprise everything that the artistic year has yielded of real merit, both in canvas or sculpture. The day of days for visiting the Salon, when the ladies arrive in their brightest apparel in the most stylish turnouts, and where all Parisian notabilities meet, is undoubtedly the opening day of the Salon, the "vernissage." Admission can be had by invitation of the artists or by paying 10 francs. The Salon remains open for thirty days, and the price of admission is 1 franc, except on Fridays, when it is 5 francs. Even if you should wish to examine only perfunctorily the majority of the canvasses, you need three or four hours. As a rule, people visit the Salon several times.

This year it is at the Avenue de Breteuil.

THE BENCH SHOW (EXPOSITION CANINE).

The International Bench Show is organized by the Central Society for the Improvement of French Breeds of Dogs, and takes place every year from May 20th to 28th on the terrace of the Orangery of the Tuileries. It is the most important exhibition of the kind on the continent of Europe. From 1,400 to 1,800 dogs are shown. During these eight days the show is the select rendezvous "par excellence." The high-life of Paris and France come here. Admission, 2 francs; season ticket for the whole duration of the bench show, 20 francs. Its president is the Prince de Wagram; secretary, Mr J. Boutrou.

HORTICULTURAL EXHIBITION.

Each year, in Spring and Fall, the National Society of Horticulture organizes in the Tuileries various exhibitions on the Terrace des Feuillants. During the World's Fair special horticultural exhibitions will be held about twice every month, either in the Palace of Horticulture, erected on the Cours-la-Reine, or in the immense Salle des Fêtes (Festival Hall), which has been built amidst the old machine gallery. At the same time there is a permanent horticultural exhibition in the gardens around the Palace of the Champs-Elysées, along the Seine and at various points in the Trocadero, on the Esplanade des Invalides and at Vincennes.

THE BATTLE OF FLOWERS.

Every year at the beginning of June the Société des Victimes du Devoir, a society following the noble aim to soothe and heal the wounds which arrant fate has struck to orphans and widows of those who fell in the performance of duty, reserves part of the Bois de Boulogne at the Neuilly entrance and gives a Flower Festival on the plan of the celebrated Nice event. Carriages pay for admission to the inclosure according to the number of horses (people afoot pay I franc). The proceeds go to the "victims of duty." This festival is well worth seeing. Towards 6 p. m. you will see a long file of carriages, trapped with wreaths and garlands, gaily beribboned and bedecked with flowers of every hue and variety. It is a battle of elegance and taste, as the best decorated carriages receive very fine prizes, and let me assure you that the battle is animated, gay and full of zest, though the missiles be flowers.

THE REVIEW ON JULY 14TH.

This is the grand military event of France, where the whole garrison of Paris passes in review at Longchamps before the President of the Republic and the Minister of War. The finishing climax of the wonderful military spectacle is a superb cavalry charge. You cannot pay your way to this review; you must obtain admission cards either through some officer or through diplomatic channels, and even when you have the much valued pasteboard, you must be on the ground much before 3 o'clock, when the review starts, because the tribunes are packed since 2.

THE OPERA BALLS.

These have preserved their pristine splendor and animated gaiety, for which they are known throughout the world. It is considered "the thing" not to miss them. The first ball takes place each year by February 10th, and the Mardi-Gras and mid-Lent balls are, of course, the most frequented events. Battles of flowers and many novel and original attractions are arranged, always in keeping with the tastes and fads of the day, and strangers say unanimously that nowhere balls can be given which can compare in animation, mirth and life to these memorable feasts of Parisian gaiety, more so as the frame of the Opera offers a truly unique foil to this carnival of "laisser aller" in its grandeur.

RACING CALENDAR.

JULY.

Sunday, 1. — Auteuil. — Amiens. — La Réole. — Marseille. — Hédé. — La Roche-sur-Yon.

Monday, 2. — Vincennes (flat). — La Roche-sur-Yon.—La Réole.

Wednesday, 4.—Colombes. Thursday, 5.—Enghien.

Friday, 6. — Maisons-Laffitte.

Sunday, 8. — Auteuil. — Amiens.— Rennes.— Rochefort-sur-Mer.— Vichy. —Salon.— Pompadour.— Redon.

Monday, 9. — Vincennes (flat). — Rochefort-sur-Mer.—Rennes.

Tuesday, 10.—Maisons-Laffitte.—Luçon.

Wednesday, 11.—Colombes. Thursday, 12.—Saint-Ouen. Saturday, 14. — Vincennes (flat).

Sunday, 15.—Maisons-Laffitte.— Vichy.— Longué. —Luçon.—Redon.

Monday, 16.—Saint-Ouen.

Thursday, 19. — Maisons-Laffitte.

Friday, 20.—Enghien.

Sunday, 22. — Vincennes (flat).—Vichy.— Verdun. — La Flèche. — Vitré. — Marennes.— Lamballe. — Aix-les-Bains. — Chalonsur-Saône.— Fontenay-le-Comte.—Nancy.— Niort. —Saint-Palais.

Monday, 23.—Saint-Ouen.

— Chalon-sur-Soône. —
Fontenay - le - Comte. —
Niort.

Tuesday, 24. — Enghien. — Aix-les-Bains.

Thursday, 26. — Maisons-Laffitte.—Aix-les-Bains.

Sunday, 29.—Maisons-Laffitte. — Fontenay - le - Comte. — Aix-les-Bains. — Langon. — Verdon. — Commercy. — Vichy. — Nancy.

Monday, 30. — Langon. — Fontenay - le - Comte. — Commercy.

AUGUST.

Wednesday, I.—Vincennes (flat).

Thursday, 2.—Maisons-Laffitte.—Boulogne-sur-Mer. Friday, 3.— Boulogne-sur-Mer.—Vichy.

Sunday, 5. — Boulogne-sur-Mer.— Marseille,—Vichy. —Vienne.

Tuesday, 7.—Caen (mixed). Wednesday, 8.—Caen (mixed).—Vichy.

Thursday, 9.— Vichy.— Lisieux.

Friday, 10.—Deauville.

Saturday, 11.—Avranches. Sunday, 12. — Deauville. — Vichy.—Avranches.

Monday, 13. — Pont-l'Evêque.—Cabourg (mixed).

Tuesday, 14. — Cabourg (mixed).

Wednesday, 15.—Deauville, —Mirande.

AUGUST-Continued.

Thursday, 16.—Deauville. Saturday, 18. — Deauville (hurdle).

Sunday, 19. — Deauville. — Mont-Saint-Michel. — Le Creusot.

Monday, 20.— Mont-Saint Michel.

Tuesday, 21.—Deauville.

Wednesday, 22.—Deauville (obstacles).

Thursday, 23. — Deauville (mixed).

Sunday, 26. — Neuilly-Levallois.

Wednesday, 29. — Neuilly-Levallois.

Friday, 31.—Cologne.

SEPTEMBER

Saturday, 1. — Neuilly-Levallois.

Sunday, 2. — Paris. — Cologne.

Monday, 3. — Vincennes (flat).—Cologne.

Wednesday, 5.—Neuilly-Levallois.

Thursday, 6.—Tarbes.

Friday, 7. — Maisons-Laffitte.

Saturday, 8.—Lucerne.

Sunday, 9.—Paris.—Tarbes. —Lucerne.— Pompadour. Monday, 10.— Vincennes (flat).

Tuesday, 11.—Enghien.

Wednesday, 12.—Vincennes (trotting).—Lucerne.

Thursday, 13.—Saint-Ouen. Friday, 14.— Maisons-Laf-fitte.

Saturday, 15.—Neuilly-Levallois.

Sunday, 16.—Paris.— Marseilles.—Cluny.

Monday, 17. — Vincennes (flat).—Cluny.

Tuesday, 18.—Enghien. Wednesday, 19.—Neuilly-Levallois.

Thursday, 20. — Maisons-Laffitte.

Friday, 21.—Saint-Ouen.

Saturday, 22. — Vincennes (flat).

Sunday, 23.—Paris.—Marseille.—Le Pin (mixed).
—Le Clavette.

Monday, 24.—Maisons-Laffitte.

Wednesday, 26.—Maisons-Laffitte.

Thursday, 27.—Saint-Ouen.
—Caen (stallion trial race).—Castres.

Friday, 28.—Maisons-Laffitte.—Caen (stallion trial race).

Saturday, 29.—Colombes.—Caen (mixed).

Sunday, 30.—Paris.—Lille.
—Marseille.—Caen (mix ed).—Castres.—Macon.

OCTOBER.

Monday, 1. — Vincennes (flat).
Tuesday, 2.—Saint-Ouen.

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Thursday, 4.—Maisons-Laf fitte.

Friday, 5.—Enghien. Saturday, 6.—Paris.

Wednesday, 3.—Colombes.

OCTOBER-Continued.

Sunday, 7.—Paris.
Monday, 8. — Vincennes

(trot).

Tuesday, 9.—Saint-Ouen. Wednesday, 10.—Colombes.

Friday, 12.—Maisons-Laffitte.

Saturday, 13.—Auteuil.

Sunday, 14.—Paris.

Monday, 15. — Vincennes (flat).

Tuesday, 16.—Maisons-Laffitte.

Wednesday, 17.—Colombes. Thursday, 18.—Paris.

Friday, 19.—Saint-Ouen.— Cologne.

Saturday, 20.—Auteuil.

Sunday, 21.— Paris. — Bordeaux.—Cologne.

Monday, 22. — Vincennes

(mixed).

Tuesday, 23.—Chantilly.

Wednesday, 24.—Colombes. Thursday, 25.—Chantilly.—

Bordeaux.

Friday, 26.—Maisons-Laffitte.

Saturday, 27.-Auteuil.

Sunday, 28.— Chantilly.— Marseille.—Bordeaux.

Monday, 29. — Vincennes (flat).

Monday, 30.—Maisons-Laffitte.

NOVEMBER.

Thursday, I. — Auteuil. — Bordeaux.—Marseille.

Friday, 2. — Vincennes (flat).

Saturday, 3. — Neuilly-Levallois.

Sunday, 4.—Auteuil.—Bordeaux.—Marseille.

Monday, 5. — Vincennes (flat).

Tuesday, 6.—Saint-Ouen.

Wednesday, 7. — Maisous-Laffitte.

Thursday, 8.— Auteuil.

Friday, 9. — Maisons-Laffitte.

Saturday, 10.—Neuilly-Levallois.

Sunday, 11.—Auteuil.

Monday, 12. — Vincennes 'flat).

Tuesday, 13.—Maisons-Laffitte.

Wednesday, 14.—Colombes. Thursday, 15.—Auteuil.

Friday, 16.—Saint-Ouen. Saturday, 17.—Neuilly-Le-

vallois. Sunday, 18.—Auteuil.

Monday, 19. — Vincennes (mixed).

Tuesday, 20.—Enghien.

Wednesday, 21.—Colombes.

Thursday, 22.—Auteuil.

Friday, 23.—Saint-Ouen.

Friday, 30.—Enghien.
Saturday, 24.—Neuilly-Levallois.

Sunday, 25.—Auteuil.

Monday, 26. — Vincennes (mixed).

Tuesday, 27.—Saint-Ouen. Thursday, 29.—Auteuil.

DECEMBER.

Sunday, 2.—Auteuil. Monday, 3.—Enghien. Thursday, 6.—Auteuil. Sunday, 9.—Auteuil. Saturday, 15.—Auteuil.

THE RACES.

The races have a quite particular importance here, not only on account of the splendor and elegance displayed by the spectators, but principally owing to the richness of the prizes, which attract the best cracks of the world. Paris is surrounded by a belt of racetracks, which divide themselves into the racing calendar. There are races daily at one of the tracks, except in August, which is devoted to the races at Trouville and the coast of Normandy; and, further, excepting the time December 15th to February 15th, when the Southern races are run, principally at Nice and Pau. Let me give a few practical hints to such as are not regular visitors at the tracks.

You will find in almost any newspaper the place where races are run on a particular day. The best means of communication is nearly always by rail. Be careful not to make a mistake in the station, and do not arrive at the last minute. The railroads run special trains on racing days, and the time of departure will be given, just above the list of the field, in the Paris-Courses, a paper specially devoted to racing, or any other racing paper. These trains stop running about one-half hour or one hour before the time set for the first race, in accordance with the distance of the track. For the Chantilly races you must leave by noon; for the others you will be in time if you are at the station by 1 p. m., no later than 1.30 p. m., if the races begin at 2 p. m., which is the usual time. On all racetracks we have paddock (pesage) and enclosure (the pelouse); only a few have a pavilion. The admission price to the paddock is uniformly 20 francs for men, 10 francs for ladies; the pavilion (where it exists, and we shall mention this at each track) costs 5 francs for gentlemen or ladies.

The enclosure (pelouse) costs t franc admission on some tracks and 3 francs on others. The paddock is certainly the most pleasant place, where you find the best people. For a man unaccompanied by a lady the pavilion is not so bad, but at the pelouse the public is very mixed.

Although almost everybody knows how to place a bet on the races, I will say a few words to novices. On entering the paddock you receive the official programme, and on the same you will find under the head of each race the name of the owner; the names of the horses are arranged consecutively by numbers, I, 2, 3, 4, 5, 6, 7, etc., and the pedigree and weight carried are given.

About one-fourth hour before the first race numbers, and opposite the same the names of the jockeys, are posted

on a big board. Thus, when the disc over the board appears in red, which occurs as soon as the field is closed, it means that only the horses indicated by numbers will run and that the corresponding jockeys will mount. Assuming that horses from Nos. 1 to 8 appear on a programme, and the board posts Nos. 1, 2, 3, 5, 7; this would mean that the horses 4, 6 and 8 have been scratched. If, for instance, No. 2 corresponds on the board to T. Lane, and the programme indicates Valparaiso under No. 2, it means that horse No. 2, Valparaiso, will run with T. Lane up.

After you have scratched on your programme the numbers which are not posted, you may make your selection, and I cannot advise you much in that direction. The smallest bet at the paddock is 10 francs, at the pelouse and the pavilion 5 francs. You must designate your horse by number, not by name; you may play it to win or for place, if there are more than three horses starting. Where only three horses start you can only play for first, not for place where four horses run you can play first, and two for place, and with a field of eight horses there is one for first and three are for place.

If the same owner starts two or more horses in the same race, you may select one or the other horse to win (but not for place), but if one of the horses of the stable wins the winner is paid on either number of the same stable.

I suppose that you have friends to give you a tip on the horses to play, otherwise, if you are a novice, you may play just as you would play lottery, go it blind or follow the elections of some racing paper. By all means do not be taken in by so-called tipsters. There is a lot of people at the races who will tell you to play for them, or to give them 10 to 20 francs for indicating the "sure thing" of the race. Don't listen to them; they know no more than yourself, and all they want is to part you from your 10 or 20 francs. Another advice, last but not least: Watch your pocketbook.

SPORTING PRESS.

The opening of the sporting season gives birth to a host of ephemeral publications. Hence we shall only mention the principal mouthpieces of sport, such papers as have been familiar for a long time to the frequenters of the turf.

AUTEUIL-LONGCHAMPS costs 10 centimes and is in its eighteenth year. This is the most important sporting daily; it enjoys the reputation of being well informed and every season it counts the best quota of successful racing prognostication. Daily, five minutes after each race, it

sends to its subscribers and to the principal cafés, where you can peruse the sheet, the result of the race, with the report of the proceeds of the mutuals. An evening edition gives the complete result and a summary of the day, together with the entries and the programme of the next day. Chief editor is Mr. A. Laurentz.

LE JOCKEY, daily at 10 centimes, is in the hands of every horse-owner and grandstand habitué.

PARIS-COURSES, daily at 5 centimes; the favorite of the paddock crowds, as much on account of its cheapness as for the quality of its information.

PARIS-SPORT, 10 centimes, appears every racing day at 5 p. m., and gives complete results of the day and the programme of the next day, with the latest performance of each horse entered.

LA FRANCE CHEVALINE, twice weekly, at 50 centimes, is the special organ of trotting races, and is read by all lovers of this sport, whom Parisians designate with the sobriquet of "trotters."

FLAT COURSE RACES.

LONGCHAMPS.—Twenty minutes from Saint-Lazare station by rail. Longchamps is the best known flat race-course. You have the choice of any number of conveyances, but the most agreeable and simplest communication is certainly by the special trains which leave from Saint-Lazare station every 5 minutes between 1 and 1.30 p. m. for Suresnes; tickets, first-class, 60 centimes; second-class, 40 centimes. These trains have a bar-car, where you can obtain excellent refreshments and smoke at your ease.

Longchamps has a pavilion at 5 francs; the paddock costs I franc only, but you can also see the races very well from a carriage on the paddock near the winning post. Admission for one-horse carriages, 15 francs; two horses, 20 francs.

The principal races are the Poules de Produits (Pools), Prix Hocquart, Prix Noailles, Prix Greffulhe, Poule d'Essai de Pouliches, Poule d'Essai des Poulains (both the latter filly maiden pools), Prix Daru, Prix Lupin. As a crowning glory of the Summer meet, the Grand Prix de Paris (200,000 francs) is run on the second Sunday in June, the greatest event of the season. In Fall we have the counterpart to the Grand Prix de Paris in the Grand Prix du Conseil Muncipal (100,000 francs), which is run on the first Sunday in October; and, besides, we have the Royal Oak, Omnium, Grand Criterium and the Prix Gladiator.

CHANTILLY.—This is the former property of the Duke d'Aumale, and the races, which attract the most elegant public of Paris, notwithstanding the comparative distance of this track, are run just opposite the castle. There is only one connection with Chantilly, by the Compagnie du Nord, which has done wonders to insure a rapid and perfect service. Special trains take about 40 minutes to Chantilly, and 30 to 40 run on racing days, one after the other. Round trip, first-class, 6.90 francs; second-class, 4.95 francs; third-class, 3.20 francs. As it is necessary to leave at 12.30 p. m. at the latest, I venture to give you the good advice to lunch at the buffet of the station, where you will find an excellent meal at very moderate price. The paddock admission costs I franc, but there is no pavilion.

When you arrive at Chantilly station you must take a carriage to go to the race course. Arrange about the fare with the driver beforehand, about 3 to 5 francs.

There are only three meets, in May and end of October. The Diana prize comes off in May; also, the great event of the Jockey Club, generally called the Derby (75,000 francs). The races begin at 1.30 p. m.

MAISONS-LAFFITTE.—A charming race track par excellence, only 24 minutes' ride from the Saint-Lazare station. These meets are extremely well frequented, partially on account of the great number of entries and further on account of the splendid yield of the mutuals. There is but one drawback, the lack of refreshment cars on the trains of the Compagnie de l'Ouest. This track has no pavilion. Admission to the paddock costs 3 francs. Carriages are not allowed on the grounds. Principal prizes: In March the Prix Delâtre; April, Prix Lagrange; May, Prix Godolphi; July, Prix Monarque; August, the Omnium; September, Prix de Flore. End of September there are three international days. Thames Handicap. From October the races begin at 1.30 p. m., in Summer at 2 p. m.

And now just a few words about

VINCENNES—where mixed races are run, flat, obstacle or trotting.

You may reach Vincennes by carriage, as the railroad service is very bad and there are so many accidents that it is better to run no risk. The catastrophe of Saint-Mandé will be long remembered. Moreover, a carriage will take you to Vincennes for 3 francs in twenty minutes.

OBSTACLE RACES.

Ahead of all we mention:

AUTEU1L.—At the very gates of Paris. You reach the track by the Western R. R. (Chemin de Fer de l'Ouest) in less than twenty minutes. Most of the trains carry refreshment cars, and the bar does a rushing business.

Here we find a pavilion, seats 5 francs, and the paddock costs 1 franc admission. Round trip, 50 centimes.

The public at large is extremely fond of this track, where it always finds exciting racing and good odds.

Auteuil opens on February 15th and closes December 15th. It opens and closes the sporting season. The most important Spring events at this course are the Futurity (Prix de l'Avenir), the National Steeplechase, the Spring Prize (Prix du Printemps), the President's Prize (Prix du Président de la République), 50,000 francs; in Summer we have the Grand Steeplechase of Paris (120,000 francs), the Great Hurdle Race (50,000 francs), the International Races, the Prix des Drags and the Wild Monarch Prize; in Fall the Futurity, Congress, Montgomery Prizes and the Croix de Berny.

SAINT-OUEN.—Very pretty little race course, a great favorite of sportsmen. It is on the line of the Northern R. R. (Chemin de Fer du Nord). The prizes are not very heavy, but there is always a great field at good odds.

ENGHIEN.—Is also a very nice obstacle track, near the Casino d'Enghien; also on the Northern R. R. Unfortunately the prizes, which are small, do not attract much of a field.

COLOMBES.—On the Western R. R. line (Chemin de Fer de l'Ouest, 20 minutes from Paris; refreshment cars on each train. This course is patronized by heavy bettors; this is a gentlemen's track, and offers many strong surprises to the talent. Paddock. 3 francs; no pavilion.

We conclude by mentioning, for completeness' sake, the tracks of Rambouillet and Compiègne, where some rare meets attract crowds of visitors, when they come off.

TROTTING.

These races attract a special public, among whom we will find most of the horse-breeders of the Norman region. Most of the races are run in the country. However, the Half-Blood Society (Société des Demi-sang) possesses near Paris a small track for this sport, at Neuilly-Levallois. On the big Vincennes race course this society reserves for

the trotters some heavy prizes on the days of mixed races. Here the breeding prize (Prix de l'élevage) and President's Prize are contested for in Summer. As the latter amounts to 50,000 francs, it is certainly a big event for the trotters.

In the Fall of last year the society had arranged a wellequipped and most successful international contest, and another event of the same kind will be offered to the lovers of trotting sport during the Exposition.



CHAPTER VIII.

CUSTOMS AND USAGES OF THE GREAT BUSINESS HOUSES OF PARIS.

Let us now describe the daily life of a Parisian, taking the stranger by the hand and disregarding for the moment the curiosities of the capital, and let us guide him at random through this life of the boulevards here, there and everywhere, in order that he may rapidly familiarize himself with those thousand nothings, those indefinable subtleties which make the charm of Paris and give the true Parisian his characteristic appearance. In this way the foreigner will quickly learn how they dress, what is worn, or, rather, what it is proper to lay aside, following re dictates of the fashion of the day, the hour or the monent. He will learn those business houses which are "the thing," which will make him present a stylish appearance, not only by means of the goods which they will offer, but also by means of tactful hints and suggestions. Let us begin the day with the Parisian. After he has taken his chocolate, if he has a positior under the Government, you will find him in his office about half-past nine; he will remain there until noon, and will return at two to stay until five. The greater part of the offices close from noon until two o'clock, for the breakfast (déjeuner) is a very important matter in Paris. At half-past five the Parisian comes out on the boulevard. It is the hour of the greatest stir and activity in the city. The foreigner, who generally up to that time has other matters than those of business, will pass his time in looking through the large shops, studying the styles, inspecting the latest productions in the Parisian fashion, like those not engaged in business.

He must have alighted at some hotel convenient to the centre of life and bustle, like the Hotel Mirabeau, in the Rue de la Paix. This well-known hotel is frequented by the most distinguished personages of France and Europe, and is also the resort of affluent society.

One is certain of a cordial reception there, and the prices are not extortionate. Every comfort is to be had. About half way up the Avenue de l'Opéra, at No. 22, op-

posite the Rue des Pyramides, the handsome entrance of the Hotel des Deux-Mondes attracts the attention of the visitor. This entrance opens on the court of the hotel, which is surrounded with handsome terraces and gives carriages access within the hotel structure. Families which may have the good fortune to secure rooms or apartments in this eminently respectable house may be assured they will lack nothing of quiet, comfort or luxury, and that, too, at very moderate prices. The kitchen and attendance are of the very best.

At the regular hours for meals and at the five o'clock tea a fashionable gathering, in addition to the regular guests of the house, throngs the rooms and tables of the hotel restaurant. It is worth a visit.

For the wants of a large class who wish luxury, but in a

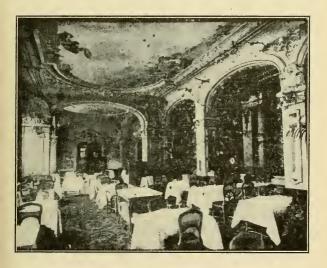


HOTEL MIRABEAU

quiet part of the city near the Bois de Boulogne, we would mention that elegant hotel, The American, newly fitted up, in the magnificent Avenue de Friedland, at No. 19, a hotel especially designed for wealthy Americans, and arranged to give them all the comfort and luxury to which they are accustomed. Banking houses are as useful as hotels, but in a different way. We would mention Munroe, in the Rue Scribe; the Comptoir National d'Escompte, Rue Bergère and Place de l'Opéra, as safe and desirable, whether for the deposit of money or valuables.

Before going further, let us call the reader's attention to an admirable organization designed to care for the foreigner in case of accident or illness, and whether his wants be medical, surgical or dental in their nature. This establishment, unique of its kind in Paris, is called l'Institut Medical International. It is in sight from the Place du Théâtre Français, it is on the corner of the Rue de l'Echelle, where, at No. 3, may be seen, up one flight, a conspicuous sign in large white letters, l'Institut Medical International.

The several departments of this institution are under the care of specialists of reputation, and all languages are spoken. The hours of consultation are from 10 to 12 and 2 to 5. Tickets are sold, covering treatment for a week or a month, at 10 and 20 francs. These are good for all



CAFÉ RICHE

the members of a family. Thus provided against accident or illness, let us decide upon suitable restaurants in different parts of the city, which are frequented by people of the right class, and where we may be sure of finding a nice kitchen and proper neighbors, but Parisians, the real Parisian. In order that no mistake be made in this respect, suitable restaurants will be minutely specified. If you happen to be on the boulevards, in the center of things the name Paillard should be mentioned—the Restaurant Paillard, celebrated throughout Paris for the excellence

of its kitchen and wine cellar. Let us continue our leisurely stroll along the boulevards where, whatever be the hour of the day, you will find means of amusing yourself in true Parisian style. Opposite the point of intersection of the Rue Lafitte with the boulevard is the Church of Notre Dame de Lorette, and in line with this, above and having almost the appearance of having been built on top of it, is the Church of the Sacré Coeur de Montmartre. You will soon see close by a handsome edifice on the same side of the way. It is the Café Riche, on the corner of the Rue Le Peletier. The reputation of the Café Riche is very great. It has become, by an almost fairy-like transformation, the most elegant café in Paris. It is to-day a very palace and a resort where one would like to dine, were it only once, in order to have some souvenir of an establishment so unrivaled in its class and some remembrance of its never to be forgotten kitchen. Other cafés worthy of mention are the Café de Paris, Avenue de l'Opéra and Marguery, on the boulevards near the Théâtre du Gymnase. This last named, one of the best, may be found very useful because of its proximity to the theatres which you will probably visit. Going along the boulevard toward La Porte Saint Martin (Saint Martin's Gate), we shall find the Restaurant Maire on the corner of the Boulevard de Strasbourg, a daily meeting-place for artists and the gay world.

The Place de la Concorde being an attractive spot and likely to claim the foreigner's attention many times, we give as a near-by restaurant in the Champs Elysées, the Pavillon Paillard, justly relebrated among the most exacting epicures. The hour of breakfast or dinner may sometimes find you on the other side of the river, or on the left bank of the Seine. If you are there for the purpose of visiting the Museum of Cluny or the Palace of the Luxembourg, or the Théâtre l'Odéon, you will find a conveniently situated restaurant, long established and of great celebrity both for its kitchen and its wine-cellar, at the corner of the Rue de Tournon. It is the Restaurant Foyot, opposite the Senate Chamber. It is, during the sessions of this body, a sort of parliamentary headquarters, and a nightly place of meeting for the devotees of the second Théâtre Français, which has become the first in rank pending the rebuilding of the Maison de Molière.

A brief general observation on the character of the Parisian café, or coffee-house, and the part it plays in the economy of Parisian life may perhaps be permitted here.

Certain cafés are frequented by the literary class, certain

others by artists, still others by the theatrical world. Men of nearly all classes have their café where they are reasonably certain to be found at a given hour every day, and where a great deal of business is transacted. No attempt will be made to classify these very numerous resorts, but during the season, if you drop in at one of the following named from five to six P. M. you will see to the best advantage the amusing, fanlastic, changeable and everinteresting panorama of Parisian life unfold itself before you: Grand Café, corner of the Rue Scribe; Café de la Paix, Place de l'Opéra; Napolitan, opposite the Vaudeville Théâtre; Pousset, between the Rue Le Peletier and the passage of the Opéra.

If you desire to be in the fashion, you must wear, at different periods of the day, different costumes. That of the morning is not suitable for the afternoon. That for a shopping tour must be changed if you wish to make a call, My object in this chapter is not to become a master of the complicated art of dressing in accordance with the dictates of the Fashion. I do not propose even to retrace here the main lines of how one should dress for given occasions, but I desire nevertheless to place you on guard against such heresies, for instance, as to appear in a Prince Albert coat with a derby hat. I prefer, however, to direct you for the various shades to be observed, and which are likely to change any day, to a tailoring firm who can furnish you with ail the necessary information on that point, especially if you show this book, which will insure you a specially courteous and cheerful welcome. Therefore, direct your steps to No. 3 Place de la Madeleine, at Messrs. Jamet et Harold, and there you will receive all the information which at the time I write may be absolutely exact, but altogether modified or inexact at the time you might call later on. It is an old-established house whose reputation goes on increasing as purveyors of European courts and elegant society. The house of Jamet et Harold has a specialty of choice cloths of the latest styles, and their fitting is irreproachable—a very essential point. No one can like them give the finish to a business suit which will enable you to risk a call without hurting the propriety of dress.

Another reliable house and one of very attractive appearance is Manby, 21 Rue Auber. This house has undergone some very happy alterations in preparation for the Exhibition, and its reputation can but be increased by its recent output of fresh goods of the greatest elegance and good taste. Wraps for ladies are also sold here.

And now let us attempt a description of the daily rou-

tine of a Parisian lady. Her day begins late even by contrast with that of the leisurely men of business. With the exception of a drive in the Bois de Boulogne or morning meetings in the drives like l'Allée des Poteaux, à la Potinière, à Madrid or à Armenonville, the fashionable lady in Paris rarely goes out before two o'clock.

Her first visit, and one which ladies visiting Paris would naturally have occasion to make also, is to her dressmaker. I feel sure that none of the ladies who may peruse these pages would care to present themselves in fashionable resorts in Paris unless gowned in a manner to compare favorably with those formidable rivals in dress, the gay Parisiennes. The artistic cut and fit of a dress, the delicate blending of colors and the general effect of the whole are to be had in houses of the highest class as nowhere else. Laferrière, 28 Rue Taitbout, is a great house, and of the best. It has enjoyed an uninterrupted existence of fifty years on the same spot and is justly in high repute for its elegant taste. Alterations have lately been made within and its apartments for the reception of its patrons are now all on the ground floor. Our most elegant society ladies and the actresses of our leading theatres are among the patrons of this house. They are also, by appointment, dressmakers to the Princess of Wales and to the ladies of several other foreign courts. In case our lady readers should find themselves constrained, before fitting on their costumes, to avail themselves of the services of a first-rate corset maker, we would mention before all others Léoty, at the end of the Place de la Madeleine.

While in the Place de la Madeleine we will transcribe the address of a well known dentist, Dr. Léon. His eard is printed herewith:

B. Lion

Chirurgien-Dentiste

Diplômé de la Faculté de Médecine de Paris Membre de la Société d'Odontologie

de 2 á 6 heures

8, place de la Made'eine, PARIS

For hats, that indispensable crown to the successful toilet, we cannot do better than to suggest to our readers to make their selections in the Avenue de l'Opéra, where the leading milliners are found. At No. 15, Mme. Dravert-Vallette's, are to be found the most elegant designs, whether for calling, for the theatre, for the races or the watering places, and these, we might add, at prices that are astonishingly low for the lovely things offered.

Not very far from there, Place du Théâtre Français, No. 3, is a young house which has already made for itself a reputation for turning out original and attractive designs. It is the old house of Satori, Mmes. Feuillatre et Liotard, successors. Their prices are low for what are really works of art.

By this time it is four o'clock, and time for lunch. Parisian ladies, usually without escort at this hour, never go to a coffee-house alone. They patronize one of the pastrycook shops which abound along the route by which we have come, Rue Royale, Chaussée-d'Antin and du Havre, close by the railway station, Saint-Lazare. There are places which offer tea and muffins from 4 to 5, and which are well frequented. Colombin, in the Rue Cambon, is especially to be recommended. In no particular does Fashion hold a more arbitrary and exacting sway at Paris than in the selection of letter-paper and stationery of all sorts. Stern, near the Théâtre des Varietés, passage des Panoramas, has acquired a great reputation for luxurious letter and notepaper and elegant stationery of all kinds. His prints from steel-plate engravings and other artistic compositions are justly very celebrated.

In antiques and rare works of art, Lovengard, formerly in the Rue Buffault, but who now, having outgrown his former premises, has taken up his abode at No. 1 Boulevard des Capucines, has a choice collection which no amateur of ancient and artistic gems in that line can afford to overlook. Some choice and rare treasures may be seen there.

A visit to one of the jeweler's shops of Paris is almost a revelation to the foreigner. Contreau, Rue de la Paix, offers a bewitching assortment of precious stones, mounted and unmounted. These are displayed in perfect taste. Hamel, Avenue de l'Opéra, is very highly to be recommended. In the Rue Louis-le-Grand, No. 11, do not fail to visit the establishment of Maingourd, a jeweler from le Mans, who has opened a branch here for the sale of exquisite jewelry, bracelets, engagement rings, etc., made at le Mans by workmen selected from the most compe-

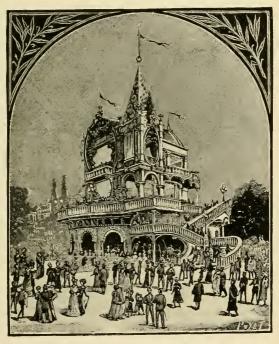
tent to be found in Paris. Prices here are very moderate. The Palais-Royal still keeps its old time renown for everything in the line of jewelry, and Blanchet, 19 and 20 Gallery Montpensier, offers a wonderful assortment of rings, bracelets and necklaces not easily duplicated elsewhere as regards both price and quality of work. It will be remembered that in the days of Louis XIV. and Louis XV. it was quite the thing to select wedding outfits in the Palais-Royal in the shops of the great jewelers of that epoch.

The visitor will hardly leave Paris without bringing into requisition the services of a photographer. As you go from the Palais-Royal toward the Place Vendôme through the Rue Saint-Honoré, you will see, at No. 350 in this last named street, a very fine collection of photographs exposed to view. This gallery, formerly belonging to Mora, is to-day carried on by Peuchet, who, in a comparatively short time, has acquired an enviable reputation. Foreigners who desire to take away with them some photographic souvenir in their visit to the Exposition of 1900 would do well to visit this house. Foreign languages are spoken here.

And now the day is drawing to its close. After a drive through the Bois de Boulogne it will be dinner time, and after that time to go to the theatre. It will only remain to look in at some restaurants where supper is served after midnight. In addition to some excellent restaurants which have already been named, there is the Café de la Paix, the Grand Café, Pousset, and last, but highly to be recommended for the excellence of its suppers, the Café de Paris.

It is impossible to assert that such a round of pleasure and activity as has been described is adapted to any but the strongest constitutions. If nature, overcome by the fatigue or dissipations of life in Paris, should find herself in need of the prudent advice or the professional care of some competent physician, the office of Dr. Monnet, a specialist in diseases of the stomach and skin, is to be found at No. 16 Boulevard Saint Germain. Consultations may be had with Dr. Monnet on Mondays, Thursdays and Saturdays from 2 to 4 P. M. On other days, or at other hours, by appointment. Although Dr. Monnet has published a treatise on diseases of the stomach and skin which has attracted attention (it is furnished, postpaid, at the nominal price of one franc), the Doctor by no means confines himself to these specialties, but treats all forms of disease. Dr. Monnet conducts a sanitarium for the especial accommodation and convenience of patients who desire to remain under his constant care and observation.

To wind this chapter up in a gayer tone, we will invite your attention to a house where you will hardly fail to make a purchase, either for use during your stay in Paris or to replenish your wine-cellar on your return. We refer to that distinctly French product, champagne wine, source of liveliness and restorer of health. The house of E. Mercier & Co., Epernay, have opened a Palais des Cham-



Palais des Champagnes Mercier.

pagues, opposite l'Ecole Militaire. It is on the corner made by the Avenues de La Motte-Piquet and de La Bourdonnais. This structure, handsomely designed and executed, contains a panoramic and cinematographic representation of the entire process of the culture of the wine in the province of Champagne. It also shows, in the same manner, a complete picture of all the wine-cellars belonging to this house and the way in which champagne wines are manipulated and ripened for public consumption. This

structure is rendered more complete by the addition of a room where the quality of the wine may be tested by the visitor. It is believed the success of this will at least equal that of the monster cask at the Exposition of 1889. It remains only to assure the reader that the bearer of a copy of this "Paris Exposition" will be the recipient of particular attentions in all the houses herein mentioned.



CHAPTER IX.

MEANS OF TRANSPORTATION FR. M PARIS TO THE SUBURBS.

With the exception of New York, Paris probably has the best transportation system of any large city. In the first place, there are the public cabs (of which I have given you fetails on page 28). The fare is I franc and 75 centimes, including a "tip" for a "course," that is, a ride from one point to any other in the city, and 2 francs and 50 centimes if hired for an hour. You can generally find a cab in any street, and always at the cab stations, to be found at certain corners and more especially in the squares.

For those who do not wish to take a cab, Paris has provided an omnibus and tramway system, which, although not equal to that of America, is still very practical.

We will now speak of the great lines which serve the interior of Paris in general. As for those intended, more particularly for the Exposition, we will give detailed information in the second part of the guide. The uniform fare on these lines is 30 centimes for the inside of the vehicles or on the platform, and 15 centimes for a seat on top. Smoking is permitted on the platform and on top.

MADELEINE-BASTILLE

We first speak of the most frequented line and the one which will be the most useful to you is the line from the Church of the Madeleine and the Place de la Bastille. This line runs from one end of the boulevards to the other. On its route it can put you down at any of the following theatres: The Opéra, the Bouffes, the Nouveautés, the Variétés, the Gymnase, the Lyrique, the Porte St. Martin and the Ambigu. On race days at Vincennes you may take this omnibus to the Place de la Bastille, at the side of which is the Vincennes station, where the trains leave for the race track.

PLACE ST. MICHEL-GARE ST. LAZARE

This line, of which the terminal points are the St. Lazare station and the Place St. Michel, is also much frequented.

It runs through the Rue Auber, passes before the Opéra, follows the Avenue de l'Opéra, stops before the Théâtre Francais, goes along the Rue de Rivoli, before the Louvre, to the Place du Châtelet, where the theatre of that name and also the Sarah Bernhardt theatre are situated, crosses the bridge, passes before the Conciergerie and the Palace of Justice, and finally puts you down at the Place St. Michel, in the heart of the Latin Quarter.

VAUGIRARD-GARE ST. LAZARE

Then there is the Vaugirard-Gare St. Lazare line, much frequented by visitors. After passing by the Madeleine and the Tuileries, it goes to the celebrated store called the Bon Marché, and then continues to an extremity of Paris. the Rue Vaugirard.

We mention these three lines particularly because they can be used without confusion by all, even if unfamiliar with the French language, their routes are so simple. For those who can speak the language, we give, a little further on, a table of the lines which serve the interior of Paris, namely, the lines of the Compagnie Générale des Omnibus et des Tramways; for the other lines, the Northern and Southern Tramways, are only used to go to the extreme limits of the city.

For those who use the vehicles of the Compagnie Générale des Omnibus we wish to explain the method of correspondence or transfer system.

The transfer system is provided for the purpose of allowing a passenger who does not find a line running directly to the place he wishes to go, to change cars on the route without paying an additional fare. tickets are only given to passengers who pay 30 centimes, that is, those who ride below-unless those on top choose to pay 30 centimes. A transfer ticket can be obtained only from the conductor to whom you pay your fare; that is to say, if you have once changed cars and given your transfer ticket to the second conductor, you cannot obtain from the second conductor a transfer ticket allowing you to change cars again. If you do not know at what bureau (little street stations) to change, you have only to ask the conductor. As soon as you have left the first omnibus with your transfer ticket, you must go in the omnibus bureau and procure from the agent a ticket stating your number among those who are waiting for your second omnibus. When this omnibus arrives before the station, the numbers are called out. When your number is called out, you get in, giving the conductor your transfer ticket. You have nothing to pay in this omnibus. The conductor will give you any information as to the place to get out. While waiting with your transfer ticket for the second omnibus you are not allowed to leave the omnibus station and walk about or go to a store, even though it may take but a moment.

STAGE AND STREET-CAR LINES

STAGES

Carrefour des Feuillantines,
Place Clichy.

Trocadéro, Gare de l'Est.
Porte-Maillot, Hôtel de Ville.
Place de l'Etoile, Palais Royal.
Ternes, Filles du Calvaire.
Madeleine, Bastille.
Bastille, Place Wagram.
Batignolles, Jardin des Plantes.
Clichy, Odéon.

Place Pigalle, Halle aux Vins. Montmartre, Place St. Jacques. Boulevard St.-Marcel, Notre

Dame de Lorette.

La Villette, Saint-Sulpice. Buttes-Chaumont, Palais Royal

Belleville, Louvre.

Lac Saint-Fargeau, Louvre. Ménilmontant, Gare Montparnasse.

Charonne, Place d'Italie. Plaisance, Hôtel de Ville. Gare de Lyon, St-Philippe du

Roule.

Rue Jenner, Square Montholon Palais Royal, Ecole Militaire. Gentilly (Ceinture) Place de la République. Boulevard Montparnasse, Gare du Nord.

Vaugirard, Gare Saint-Lazare. Grenelle, Porte Saint-Martin. Grenelle, Place de la Bastille. Passy, Place de la Bourse. Gare du Nord, Place de l'Alma. Champ-de-Mars, Quai de Valmy.

Montrouge (Eglise), Gare de passy.

Panthéon, Place de Courcelles. Porte de Versailles, Louvre. Javel, Gare Saint-Lazare.

Gare Saint-Lazare, Place Saint Michel.

Parc Monceau, La Villette.

Gare Saint-Lazare, Gare de Lyon.

Gare des Batignolles, Gare Montparnasse.

Montmartre, Saint - Germain des Prés.

Rue des Morrillons, Les Halles Boulevard de Bercy, Boulevard de la Villette.

Porte d'Ivry, Bastille.

Porte Saint-Martin, Concorde.

STREET CARS

Louvre, Vincennes. Place de l'Etoile, La Villette. La Villette, Place de la Nation. Cours de Vincennes, Louvre. Montrouge, Gare de l'Est. La Chapelle, Square Monge. Cimetière St.-Ouen, Bastille. Passy, Hôtel de Ville. Louvre, Charenton, Créteil. Bastille, Avenue Rapp. Gare de Lyon, Place de l'Alma. La Muette, rue Taitbout. Auteuil, Boulogne. Trocadéro, La Villette. Trocadéro (ceinture), place Pi-Porte d'Ivry, Les Halles. Eglise de Boulogne, Les Mou-Place de la Nation, Gare de Sceaux.

Pantin, Opéra.

Montreuil, Châtelet.

Charenton (écoles), Place de la République. Saint-Denis, Châtelet. Louvre, Saint-Cloud, Versailles. Auteuil, Saint-Sulpice. Cours de Vincennes, Augustin. Auteuil, Madeleine. Montrouge, Saint-Philippe du Roule. Trocadéro (ceinture), Etoile, Opéra. Boulevard de Vaugirard, Gare du Nord. Gare d'Orléans, Gare du Nord. Arpajon, Rue de Médicis. Point du Jour, Place de l'Alma. Gare de l'Est, Place de la Concorde. Place de la République, Place

de la Concorde.

Bastille, Place de la Concorde.

THE PASSENGER BOATS.—If you should find yourself near the Seine and wish to take a little trip on the water, or to go to some other point which is also near the Seine, it is very convenient to take the river boats, which will carry you from the Point du Jour to the Bastille for the moderate sum of 2 cents on week days and 4 cents on Sundays. These boats stop at nearly all the bridges.

We will mention these boats again in speaking of excursions to the environs of Paris.

PARIS-AUTEUIL RAILWAY.

This line is indeed of very great service to busy persons; the fare second-class is 30 centimes, and the trains leaving the Gare Saint-Lazare every seven minutes, on ordnary days, take a quarter of an hour to reach Auteuil, situated right at the other end of Paris. You may stop in course of route at the following stations:

Batignolles-Courcelles-On the Place Pereire.

Neuilly—Which supplies the Jardin d'Acclimatation, and where is one of the entrances to the Bois de Boulogne.

Bois de Boulogne—Facing the Porte Dauphine at the Avenue of the Bois de Boulogne, within a few yards of the Place de l'Etoile and the Champs Elysées.

Trocadéro—Right at the top of the Avenue Henri Martin, which leads to the Exhibition.

La Nuette-For all the suburb of Passy.

Auteuil—Of which we have already spoken in our chapter relating to the races.

THE METROPOLITAN.

The Metropolitan will enclose Paris in an immense net, whose stitches carefully and slowly fastened will be terminated, one part on the 30th of March, 1906, and the second part on the 30th of March, 1911. On the 15th of June, 1900, the line specially constructed for the Exhibition will be thrown open to Paris and its millions of visitors.

This line will go from Vincennes, following the whole of the Rue de Rivoli, as far as the Place de l'Étoile, aud, hence taking the shape of a three branches fau, one will lead to the Porte Maillot, the second to the Porte Dauphine and the last to the Trocadéro.

The fare will always be the same, whatever the distance to travel, viz.: 25 centimes first-class and 15 centimes second-class. As long as the passenger does not leave the station (the same rule applies to the American clevated railways) he is allowed to take any other train. However, by purchasing a ticket for 20 centimes before 9 a. m. the holder will be entitled to take, without extra charge, any of the afternoon trains going in opposite direction.

In all the stations the entrance, single or otherwise, is situated in the street and leads to a subterranean station, where tickets can be purchased and from which it is very easy to reach the platforms.

From Vincennes to l'Étoile the trains run every two minutes and stop at Place of the Nation, Rue de Reuilly (entrance between the streets Rondolet and de Chaligny), Gare de Lyon (entrance by the Rue de Châlons), Place of the Bastille, Rue Saint-Antoine (entrance at the junction of the streets of Rivoli and Saint-Antoine), Place de l'Hôtel de Ville, at the Louvre (entrance at the corner of the Rue de Rivoli, and of the Place Saint-Germain l'Auxerrois), at the Palais Royal, at the Tuileries (entrance Pavilion de Marsan), Place of the Concorde, Avenue Alexandre III. (at the corner of the Champs Elysées), Rue Marbeuf, Avenue of l'Alma and l'Étoile.

Outings and Excursions.

It is not sufficient to have seen Paris well. Near the city there are a number of historic places to which agreeable excursions can be made and which strangers should visit.

At the head of the list must be placed Versailles, the sumptuous residence of the "Great King," Louis XIV.; a part of the palace has been transformed into a museum.

St. Cloud, Sèvres, Versailles, St. Cermain, Fontainebleau.

The only practical way to get to Versailles is by the railroad. You will take the Montparnasse station or the St. Lazare station, whichever is the more convenient. I have supposed until now that you are living on the right bank of the river, in which case you should take the St. Lazare station.

To make the excursion to Versailles you should take an entire day, leaving by the train at 9.05 (there are others at 10.00 or 11.05), and having breakfast at Versailles.

On arriving at the St. Lazare station, go up in the large hall, and on the side opposite the waiting rooms and facing it, you will see ticket windows with the sign Billets. Above you will see the sign Versailles. Following are the prices of tickets to Versailles:

F	irst-class.	Second-class.
Single ticket	1.5of	1.15f
Return ticket	3.00f	2.30f

Having secured your ticket, pass through the waitingroom, at the door of which you also see the sign Versailles (together with the time of departure of your train), and, after showing your ticket to the agent, you can go and take your place in the train.

The railroad takes you successively through Clichy, Levallois and Asnières, where you pass the Seine, Bécon, Courbevoie, Puteaux, Suresnes and St. Cloud. We will stop a moment at St. Cloud, if you wish, and take a glance at this old imperial park.

On leaving the station, take the Rue Dailly, built under Louis Philippe, which passes before the station itself. This street leads up to the little plateau of Montretout, where, at the corner of the Rue des Tennerolles, and on the way to Versailles, is the monument erected in memory of the heroes who fell there in the famous battle of Montret-

out. Continue along the Rue Dailly, which will bring you to the big barred gate, the entrance to the Avenue du Palais, on the Place d'Armes.

At your left is the Seine, over which you see the bridge which connects St. Cloud with Boulogne, with the restaurant du Pavillon Bleu on the bank. Behind you is the restaurant de la Tête Noire.

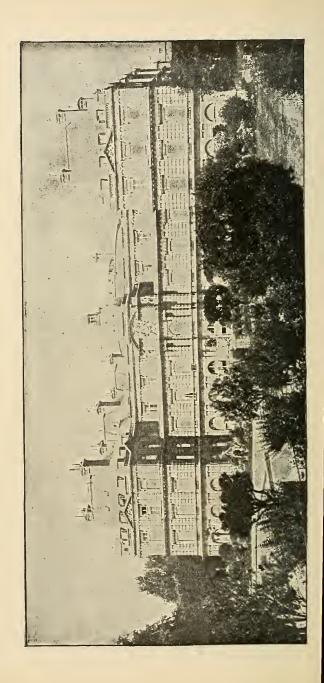
You must now follow the Avenue du Palais, on the left of which, some distance back, are the barracks of the dragoons, until you reach the principal gate of the park; if you are in a carriage, you must first buy an entrance ticket at the tobacco store in the Place d'Armes. It is at the left of this gate that we find all that remains of the royal palace. At the right of the gate is the Valois pavilion, which has been turned into the "Superior Normal School of Primary Instruction." There, where now stretch terraces, once rose the palace, burned during the Commune of 1871, and of which the ruined walls stood until 1896. Advancing along the terrace to the left, you find before you a beautiful view of Paris. At your feet passes the avenue which leads to Sevres, where we will take you for a moment; for there is nothing to be seen at St. Cloud, except the beautiful park, and Sevres being the station after St. Cloud on the road to Versailles, we will take this opportunity of saying a word about it.

SEVRES-The Factory.

If we stop at Sevres, it is not at all because of the importance of the pretty town, for, although it contains a number of fine villas and is surrounded by beautiful woods, it would not merit particular attention were it got the seat of the most interesting national factory.

Sevres can be reached by boat, by tramway and by three lines of railroad. Once there, ask any one the road to the Manufacture, which is near the church. Before leaving Paris you should secure, at No. 3 Rue de Valois, an admission ticket, given gratuitously, which will permit you to visit the workshops on Monday, Thursday or Saturday, and the museum and galleries any day. You should, therefore, choose one of these three days for your visit, so as to see the workshops and the museum on one trip.

The factory of Sevres is in the town of Sevres, at the entrance of the park of St. Cloud. On arriving before the factory, go up the stairway facing the park, at the foot of which is the statue of Bernard Palissy. These stairs lead to a vestibule, where you must check your cane or um-



brella. There you will find a guide, who, on seeing your card, will accompany you on a visit to the workshops. First you will be shown how the rough material is prepared out of which are made the beautiful vases and porcelains so fine that they are nearly always the gifts selected by France for foreign rulers. A little further on a workman will, before your eyes, "turn" a cup, a saucer, or some other piece of porcelain. Then you will watch the workman whose duty it is to strain the paste. Your visit to the workshops will be terminated before the furnaces, where the products you have just seen manufactured are baked. From the workshop you will be conducted to the show and sales rooms and the museum, where you can admire the final results obtained by the men you have seen at work.

Give a fee of 15 sous to the guide who accompanied you.

VERSAILLES.

On leaving the station you will find in the courtyard a number of "cabbies," who will beg the honor of driving you. Unless it is your intention to only remain at Versailles a very short time, say two hours, I would advise you to decline their offers, and to avail yourself, instead, of the tramway to be found beyond the station gate, which will take you directly to the palace.

There are three things at Versailles, or rather three groups of things, which you must at least see; for to study everything carefully one afternoon is hardly sufficient. These things are the Palace, the Park and the Trianons. We do not pretend here to give complete details on these subjects. We limit ourselves to pointing out in a general way, as has heretofore been our plan, what should be seen. We leave the details of the galleries and the park to those better able to speak, and for the benefit of such of our readers who can give some time to this visit, we cannot do better than recommend the famous guide "Une Journee à Versailles" (A Day at Versailles), in which the author, M. L. Bernard, keeper of the palace, in unpedantic style gives complete and practical details in regard to everything pertaining to Versailles. As for us, we must take a more general view.

The large square, dominated by the palace, is called the Place d'Armes. It is reached by the Avenue de Paris, on one side of which is the artillery workshop, formerly the great stables, and on the other the engineering barracks, formerly the "little stables."

You pass through the magnificent gilded gate which

HE P.-L.-M. STATION

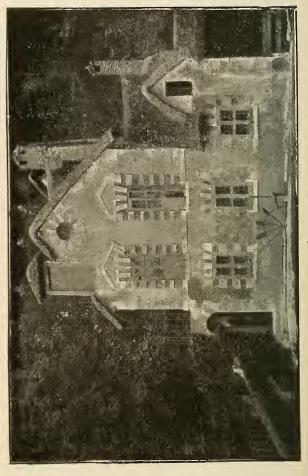
separates the outer courtyard from the Place d'Armes. This outer courtyard is contained between two buildings formerly known as the "wings of the ministers."

The palace which rises before you has been changed in many details by the various governments which have held sway since Versailles was the residence of the "Great King," Louis XIV. Thus, the sixteen statues stretching to right and left along the courtyard were placed there in the reign of Louis Philippe; in whose reign also was erected the great equestrian statue of Louis XIV. on the site of the gate which used to separate the outer court from the royal courtyard.

Having passed the equestrian statue of the "Sun King," turn a little to the right and you find yourself in the chapel court, by which you can enter the palace. The Palais and the Trianons are open every day, except Monday, from eleven to five o'clock. The gardens are closed at night. You must leave your cane or umbrella in the great antichamber at your right. Having passed the vestibule you find a stairway at your right which leads to the apartments above. The door near the foot of this stairway over which are the numbers 84-93 leads to picture alleries

The stairway leads you to the upper vestibule of the chapei, from which you get a full view of it. I particularly call to your attention the, paintings on the ceiling. From there we pass through the Salon of Hercules (105), which was the great ball-room of the eighteenth century, and the "Salon of Abundance" (106). There we enter the great apartments of Louis XIV. Passing by the door in front of the window, we find, successively, the salons of Venus (107), Diana (108), Mars (109), Mercury (110), and Apollo (111), which, sumptuously furnished and hung with tapestries representing the history of Louis XIV., once served for the receptions of the court. Each of the ceilings represents the divinity which has given his or her name to the salon.

We next find ourselves in the Salon of War (112), which, with the Glass Salon and the Salon of Peace, make a suite truly marvelous. It was in the famous Glass Salon that all the great fêtes of the court were given. It was here also—sad remembrance!—that the king of Prussia was crowned Emperor of Germany; but, in revenge, it was here, the 8th of October, 1896, while the people were proclaiming the Franco-Russian alliance, that the august sovereign of our friendly neighbor, the Czar Nicolas II., was received.



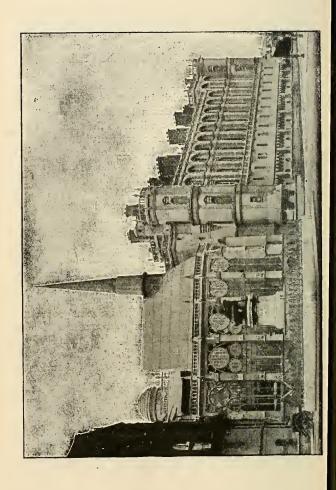
You next enter the Cabinet of the King by the glass door opening into the Glass Gallery (at the back of which are the little apartments of Louis XV.), which must be visited with a keeper; then the room where Louis XIV. died, from which we pass into the antichamber where the courtiers awaited the rising of the king. This latter room, on account of an oval window in it, is called the "Antichamber of the Bull's Eye" (123). Thence we continue our visit by way of the Salon of Peace, the chamber of the queen, her large private room and the antechamber, which brings us to the Guards' Room; but I would advise you to make this part of your visit on going out; that is, when you arrive at the Guards' Room by the new way I am going to show you. Go back a little to the "Bull's Eye," which gives access to the "little apartments" of the queen, which must be visited with a keeper, to whom you will give eight or ten sous on leaving. Those "little apartments" can sometimes be entered from the queen's chamber. The keeper will give you the history of each room and the great events of which they were witnesses.

On leaving the little apartments we enter the Guards' Room, from which the marble stairway, or "Queen's Stairway," takes you up to the great historical picture rooms. If you go through to the left in the Glass Salon, you arrive at a number of rooms of which the walls are covered with famous paintings. The last of these rooms are the "Battle Gallery," and the portrait room.

Outside of the palace proper, at the Princess' court entrance, there are the halls of Congress and the Senate (the latter was the old Opéra), and the hall of the Jeu de Paume (Games), Rue Gambetta, whose walls witnessed the oath of the deputies of the Third Estate (Tiers Etat), which served as a prelude to the revolution.

THE PARK AND THE GARDENS.

The majesty and beauty of the Park of Versailles ean best be observed from the terrace in front of the palace. I will not attempt to guide you here, for, outside of the palace gardens, which are on the terrace itself, a volume would be required for the task. The best thing to do is to take a carriage, agreeing on the price in advance, and drive about for an hour or an hour and a half through the majestic alleys and the woods. There is one day each month which is the best to visit the park, that on which all the fountains play. The effect is splendid. On this day, however, which is always a Sunday—in summer the



first Sunday of the month—the Parisian public, informed by advertisements, comes in such numbers that the apartments of the paiace are closed.

After you have seen the park, drive, or if you are on foot it is but a short walk to the Trianons, or chateaux.

TRIANONS.—The visit to the Trianons must be made with a keeper. You will be taken around with ten or twenty other people, shown the different rooms and explained their former use. There is the Grand Trianon, much the more important, and the little, or Petit Trianon, the favorite residence of Marie Antoinette, who had a little hamlet built there, with a cow-house, where she used to amuse herself with playing at peasant. Between the two Trianons is the carriage museum, where all the old State and court carriages are to be seen, and also that used by the Russian Emperor on his trip from Paris to Versailles.

Other excursions in the immediate environs of Paris are to St. Germain and to Marly. Each of these places has had its hour in history.

ST. GERMAIN.

This is one of the classic excursions near Paris. There are several ways of getting there; first, by railroad from the St. Lazare station, which will put you down before the palace in thirty minutes. There is a good buffet on each train. The price of tickets is as follows:

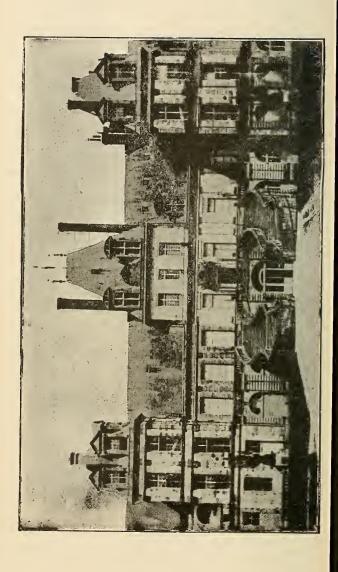
	First-class.	Second-class.
Single ticket	1.50f.	1.05f.
Return ticket	3.oof.	2.10f.

The Compagnie de l'Ouest (Western Raiload Company) has also a line by way of Marly le Roi, of which we speak in the next paragraph. This trip is very pretty; time, one hour and twenty minutes. The price of tickets is as follows:

	First-class.	Second-class.
Single ticket	. , 1.8of.	1,20f.
Return ticket	3.00f.	2.10f.

Return tickets are good by one or the other route. There is also a steam tramway, which leaves the Arc de Triomphe and goes to Bougival by way of Marly.

Finally, every morning from May to the end of September, the river boat, le Touriste, leaves the quai d'Orsay



(Orsay whari) and lands passengers at the foot of the terrace of the St. Germain palace. Single tickets are 3 francs, return tickets 4 francs. Lunch and dinner are served on board.

The principal thing at St. Germain is the excursion through the woods. Whichever way you may turn a picturesque scene lies before you. The restored palace of St. Germain contains a number of very interesting national antiquities, and from the terrace of the palace a beautiful view is obtained.

MARLY LE ROI.

The means of getting to Marly le Roi are the same as those of St. Germain. If you take the boat, however, you should get off at Port Marly, near Bougival, celebrated for its boatmen's ball. Port Marly and Marly le Roi are reall-two parts of the same place, one on the Seine and the other at the top of the slope. Nothing remains of the former palace of Marly, which stood in the midst of the magnificent woods. Some ivy-covered stones indicate the site. The excursion through the woods should be mentioned again. It is most fascinating, and those who wish an hour of repose from the turmoil of Paris will not regret looking for it at Marly.

FONTAINEBLEAU.

Although hardly in the environs of Paris, the excursion to Fontainebleau is such a favorite one, both for bicycle enthusiasts as well as those content with the modest railroad, that I must speak of it in this connection.

Fontainebleau is connected with Paris by the P. L. M. Railroad. Express trains take about an hour and a half.

First-class. Second-class.

The station at Fontainebleau is about a mile and a half from the palace. The best way to get there is to take the electric tramway, which is reached by an underground passage from the station itself, and which will put you down before the palace in twenty minutes. Fare, 30 centimes. Get off at the Place Solférino, in front of the horseshoe stairway; at the top of which Napoléon, about to leave in exile, bid farewell to his old guard.

Between the two arms of this stairway is the public entrance to the palace. The wing to the right hand, which

is not open to the public, contains the apartments of the President of the Republic. Under the stairway you will find a guide, who will take you on the regular tour through the palace; fee, 50 centimes. The principal points of interest are the chapel, the apartments of Napoléon I., the apartments of Marie Antoinette, the library and the theatre.

If, on leaving by the horseshoe stairway, you turn to the left under the arch, you find yourself in the Court of the Fountain. To your right is the Chinese museum, with the fish pond at the end. If you go through the court and pass under the arch facing the first one, you find beautiful gardens, carefully attended to. Continuing along the side of the building, you find a gate, to the left, which opens on the road, which, passing between the palace on the left and a school on the right, takes you to Place d'Armes, where there is a cab-station. The forest is wonderful and a drive through it, if you have time, will well repay you. Take the route by the Valley of the Sole, Franchard and Barbizon; or the coachman will arrange the itinerary according to the time at your disposal. Arrange the price of your carriage in advance, and bargain well with your coachman. I know of no greater robbers than the coachmen of Fontainebleau. Offer him half what he asks, and you will still be robbed.

I will complete this chapter by a word to bicycle and automobile enthusiasts. If you have not a machine, the first thing is to know where to procure one—either buying or renting it—which won't break down on the road. Here are some addresses which may be of service:

'GLADIATOR, Boulevard Montmartre, RUDGE, Boulevard Haussmann.

Bicycle and Automobile Excursions.

PARIS—SAINT CLOUD—VERSAILLES— VALLÉES DE LA BIÈVRE ET DE CHEVREUSE.

The daily promenade which calls only for slight exertion is to the Bois de Boulogne. This might be said to be the starting point for all excursions, for the forest of Vincennes is too far away to be convenient for such a purpose. From the Bois you can continue your excursion as far as Saint-Cloud.

To do this you go down the river, behind Longchamps, and then, coming up stream, always on the right bank, you come to the bridge of Saint-Cloud. Keeping straight

on and passing Sèvres you will come to Bas-Mendon, where you can breakfast or dine on the banks of the river. This excursion is delightful about five in the afternoon or on a fine morning.

From the Bois de Boulogne and the Bridge of Suresne you can go to Versailles by an agreeable but somewhat hilly route, through Montretout, by the heights of Saint-Cloud, along the park of the same name and through the city of Avray. There are two fine excursions from Versailles; the first into the valley of the Bièvre. You go through the groves, near the station on the left bank and, keeping to the right, you go down toward Jouy, cross the Bièvre, and come back either by the Croix-de-Berny and Sceaux or (but this is a longer route) by Choisy-le-Roi and Charenton. The second excursion is to the valley of Chevreuse; this is longer but a finer one. Near Jouy you turn to the right, not far from a large aqueduct, you cross the elevated land which separates the Bièvre from the Yvette and going down to Chevreuse you rest. Then you go up the delightful little valley all verdant and wooded, you visit Dampierre and you push on as far as Vaux de Cernay, picturesque rocky gorges, diminutive representations of the Alpine cañons. To return by a different route you turn to the left at Dampierre; you pass through la Verrière, Trappes, Saint-Cyr and thence to Versailles.

PARIS — SAINT-GERMAIN — PONTOISE — MANTES — ROUEN.

From the Bois de Boulogne, always our central point, take the Bridge of Suresnes, climb the slope; turn to the right after you get by the railroad bridge, pass through Rueil, Chatou, le Vésinet, le Pecq; thence up the hill to Saint-Germain. This route, perhaps somewhat hard to trace out, is well supplied with guide-posts. Saint-Germain, like Versailles, is also a good starting point for excursions. whether to be to Poissy and "following the flowery banks watered by the Seine" to Mantes, still farther to the pretty city of Vernon, farther yet to Rouen, by a diversified route, over hills, through valleys, in the midst of deep-shaded forests, past charming sites, little villages with artistic souvenirs, like Pont de l'Arche, or whether, turning to the right at the entrance to Saint-Germain itself, you cross the Loges and the lovely forest in its whole extent to come out at Conflans and at the pretty confluence of the Oise. Keeping on your way, you go directly to Pontoise, or, better still, by following the meanderings of the river, then

back to Paris by a new and direct route, through Herblay, Enghien, the banks of the Seine and the Bois de Boulogne.

PARIS—COMPIEGNE OR FONTAINEBLEAU.

The other excursions are long and practicable for automobiles only. Paris—Châlons; Paris—Chantilly; Paris—Chartres; Paris—Etampes; Paris—Soissons; Paris—Troyes; to make them implies covering a goodly number of miles.

There are, however, two very practicable excursions, one to Compiègne, the other to Fontainebleau. Bicyclists go by rail to either of these two cities and thence, branching out in all directions, pass an agreeable day or two.

At Compiègne, after crossing the bridge over the Oise, you go straight through the forest as far as Pierrefonds, where you may breakfast. You come back, after visiting the château by the little lakes, and you will thus have gone through the most attractive parts of the forest. At Fontainebleau the excursions are longer and more varied. To visit Barbison, Marlotte, the tower of Denecourt, with its beautiful view, the eagle's nest (le nid de l'aigle), the place called le gros Fonteau, the rocks and gorges of Franchard, the rocks of the Ermites (hermits), the weeping rock (la roche qui pleure), the gorges of Apremont would require a stay of several days, which, for that matter, one would never regret.



CHAPTER X.

FASHIONABLE SEASIDE RESORTS.

Those visitors who have only two or three weeks to spend in France will, naturally, give all their time to Paris and the Exposition; but those who have come for a long stay will not, in general, desire to stop all the hot season in the capital, but will arrange to spend some weeks in the fresh air of the seaside resorts. There they will find the fashionable society of Paris, which, beginning with the month of June, escapes to the seashore to continue the pleasures of the winter in the casino-balls and the night fêtes, not to mention the races, where the men go to see the horses and the women to let others see their pretty gowns.

The seaside resorts of Brittany are not much frequented, except by tourists and by those who wish to spend their vacation economically. It is to the coast of Normandy you must go if you wish to be in the fashion. The number of these resorts which are considered fashionable is quite limited, and in each you will find about the same faces, for it is considered "the thing" to be seen at certain times in each these three or four places, these periods being generally the race days.

All four of these fashionable places are situated on the net-work of the Compagnie de l'Ouest, which, at the season of the seaside excursions, endeavors to make the accommodations for travel both agreeable and cheap. We will speak a little later on of the different methods which this company has provided, saving both time and expense for the convenience of those who wish to visit the Normandy coast.

PRACTICAL ADVICE.—I repeat the advice which I gave at the beginning of this book, when you were on the point of leaving for Paris; namely, to write from Paris five or six days in advance to the hotel which you have selected at Trouville, Dieppe, Fécamp or Tréport; otherwise you will run the risk of not being able to secure accommodations.

Take as little baggage as possible, particularly if you intend to visit several resorts; though a dress-suit for men and one or two evening gowns for women are indispensable, for there is much parade of fashion at these resorts, and in the evening at the Casino evening dress is in order.

To save you annoyance with your baggage, the Compagnie de l'Ouest, always solicitous for the comfort of its travelers, will take your baggage from your residence the day before your departure.

This service is also attended to by the Duchemin agency.

THE ST. LAZARE STATION.—The Compagnie de l'Ouest has two stations in Paris; the Montparnasse station, on the left side of the river, which serves all the west of France, principally Brittany, and the St. Lazare station, in the heart of the right section of the city, which is the place of departure for the fashionable resorts mentioned.

After having ascertained the hour of departure of your train in the time-table (a little blue-book; price, 30 centimes; for sale in all stations, and which should be secured for the purpose of learning the various stopping places of your train), you should write to M. le Chef du Dépôt de "avalerie de la Compagnie de l'Ouest, 86 Rue de Rome, stating which train you will take and how many are in your party.

You should arrive at the station half an hour before the train leaves in order to get comfortably arranged, and attend to your baggage. If you have sent your baggage by the Duchemin agency, there is no trouble. If your baggage is carried to the station by the company's carriage in which you ride, you should drive to the Havre Court, where porters, to whom you should give 4 sous per trunk, will put your baggage on hand-carts and roll it to the checking room.

This attended to, inquire for the ticket office. Ask for the number of tickets you wish (children under seven years old are half price), and be careful to specify whether you desire first or second-class. (The first-class tickets are biue; second-class brown. Return tickets are divided in two parts by a red line.) Having secured your ticket, return to your porter and take from his hand-cart such of your baggage as you desire to take in your apartment with you. Your trunks will then be weighed, each person being allowed to have 30 kg. carried free. You will be given a baggage receipt, which states the number of your pieces,

the weight, and any amount paid. Be very careful of this receipt, for you must have it at your destination in order to secure your baggage. This done, give your hand packages to a porter—paying him a few sous—who will conduct you to your train, where you can put your packages in your seats and then do what you please until you hear the traditional. En voiture, s'il vous plait!" (All aboard, if you please!)

PRECAUTION.—Be sure that the train in which you have taken your place goes directly through to your destination, or learn if it is necessary to change cars on the way; otherwise you will run the risk of finding yourself many miles from where you expect.

FROM PARIS TO TROUVILLE.

To Trouville, according to the time you wish to remain there, the price of tickets is as follows: First-class, 24.65 francs; second-class, 16.65 francs; return ticket, good for ten days, exclusive of the day it is bought, first-class, 35.85 francs; second-class, 24.15 francs; return ticket, good for four days, first-class, 30 francs; second-class, 21.50 francs.

As to the hour to leave Paris, following are the different trains between Paris, Trouville and Deauville: Fast train, 1.10 p. m.; express trains, 7.55 a. m., 9.45 a. m., 5 p. m., 6.30 p. m.; "half-express," 8.45 a. m; omnibus, slow trains, 12.40 a. m., 1.20 p. m., 3.25 p. m., 11.16 p. m.

We will not mention the omnibus trains further, as they take too long a time, but will confine ourselves to the others. For people in a hurry, or those who only intend spending two or three days at Trouville, the fast train which leaves Paris at 1.10 p. m., and which has passage ways and other conveniences, is the most practical, as it arrives at Trouville at 4.52 p. m., which leaves the evening free.

Among the express trains the most agreeable are those at 5 p. m. and 6.30 p. m. Dinner is served on these trains, and, thanks to the Compagnie des Wagons-lits, the appointments of the cars are perfect. These trains are nearly as fast as that at 1.10 p. m., the 5 p. m. train arriving at 8.47 and the 6.30 p. m. train at 10.54. On these two trains meals are served from Paris to Mantes, from Mantes to Conches, or from Perquigny to Trouville. Price of meals (wine not included), first-class, 6 francs; second-class, 3.50 francs; wine is from 2 francs per bottle, or 1 franc per half bottle.

ARRIVAL AT TROUVILLE.

Most of our readers who take this trip will only remain at Trouville a few days, two or three weeks at the most, and will, therefore, go to the hotel, as the cottages are very dear and are not rented for less than a month.

Following is a list of the best hotels:

Hôtel des Roches Noires, Hôtel de Paris, Hôtel Bellevue, Hôtel de la Plage, Hôtel Beauséjour.

On arriving at the station you will find cabs and omnibuses. The best thing to do is to take the omnibus of the hotel which you have selected. The fare is 50 centimes for each person, during the day, and 70 centimes from midnight to six o'clock in the morning. You can give your baggage ticket to the conductor of the omnibus, who will see that your things are immediately forwarded to the hotel, thus saving you all trouble. The price of a cab from the station to a hotel is 1.50 francs, tip 25 centimes. If hired by the hour the price is 3 francs the first hour and 2 francs for each succeeding hour. From midnight to six o'clock in the morning the price is doubled.

To take you to your hotel your carriage will turn to the right from the station and cross a bridge over the Tonques, a little river at the mouth of which Trouville is situated. You then proceed along the quays to the left by the Rue des Bains, which takes you to the heart of the town. From the quays you can see the pier and the seashore to the left.

Now that you are at your hotel, there only remains to mention the pleasures and distractions which await you, and the most pleasant walks and drives.

TROUVILLE-DEAUVILLE.—Although each of the names is that of a different beach, yet Trouville-Deauville really forms one entity; it is really one town of which the two parts are joined by the bridge over the Tonques. People of fashion pass from one to the other, and in the evening at the Trouville Casino one may find the habitués of that of Deauville, and vice versa.

Of the town itself there is not much to be said, as it does not contain any monument or curiosity of note, and a half-hour's stroll along the shore will make you better acquainted than would ten pages of description with the fashionable society which is the principal charm at this dainty watering place.

PLEASURES AND DISTRACTIONS.

Among the principal diversions at these resorts is fishing, which at Trouville has many followers. You may hire a fishing boat from one of the many boatmen at Trouville and go out in the open sea with a fisherman, who will take you to the best fishing-grounds, or you may be content to drop a line in the river.

But the leading attraction of Trouville-Deauvile is its two Casinos, one at Trouville and the other at Deauville, which are the meeting places of fashion, either at the gaming tables, the ball-room, or in the theatre, where the best artists of Paris are to be heard. You can buy a ticket at either of these Casinos which permits you to visit the various apartments.

The favorite time with sportsmen to go to Trouville-Deauville is the first half of the month of August, when, each year, on the Deauville racecourse, our best horses come to contend for the rich stakes. At this period the Compagnie de l'Ouest sends out a luxurious train, with buffet, which leaves Paris every morning at 9.25, arriving at Deauville at 1.15. After the races, at 5.50, the same train goes back to Paris, arriving at 10.02 in the evening.

During the two weeks of the races pigeon shooting takes place in a field beyond the church, and always attracts a throng of enthusiasts.

The excursions about Trouville are as numerous as they are varied. The best plan is to hire a carriage and give your coachman the route to follow. The hotel will furnish you with all information. Make your price with your coachman in advance, otherwise, after the fashion of his kind in America, he will charge you a rancy price. Donkeys are also much in favor at Trouville, and many young people prefer a ride on the back of one of these sturdy little animals to the more comfortable carriage.

Following is a list of the principal drives:

- To the château of Bonneville, returning by way of St. Arnoult. To visit the château a fee of 50 centimes is charged.
- 2. The drive along the coast, to Villers, Houlgate and Cabourg.
 - 3. To Honfleur.
 - 4. To the château of Hébertot.

There are many other pleasant excursions, for this coast abounds in rayishing corners. There is also an excursion

by water, from Trouville to Havre, which is most agreeable. The boat makes this trip in 45 minutes. The hotel will give you information as to the hours of departure and the rates. Leaving Trouville-Deauville behind you as you make out to sea, you behold a fine picture of the coast, with Cabourg and Houlgate in the distance. The steamer makes for the St. Adresse pier, leaving Honfleur and Villerville to the right. To the left of the harbor of Havre rises the great terrace of the Hotel Frascati, while prominent among the forest of masts which fills the basin are the great smokestacks of the ocean greyhounds. should take advantage of this opportunity to visit the City of Havre, which is well worth the while. If you are in a hurry you may make this trip on your way back to Paris. The best trains to take are those leaving Havre at 6.45 p. m. and 8.15 a. m. If you wish to make this trip from Paris, these two trains, which are very well equipped. leave there at 8.15 a. m. and 6.52 p. m. These two trains have state and dining cars.

And now let us visit the youngest sister of the queen of seaside resorts, Dieppe.

I shall not repeat the information given at the beginning of this chapter, but will limit myself to mentioning the trains which go to this enchanting watering place.

You may go to Dieppe by either of two lines, one by way of Pontoise, the other by way of Rouen; but as the Pontoise line has only "omnibus" trains, I would advise you to take the Rouen route. The latter trains stop a short time at Rouen, which permits you to refresh yourself at the excellent buffet.

Fast trains: 1.25 p. m., arriving 4.49 p. m., and 8.10 a. m., arriving 11.4 a. m.

Express trains: 8.15 a. m., arriving 12.4 p. m., and 9 p. m., arriving 12.23 p. m.

Through trains leave at 11.35 p. m., and 5.18 a. m.

Rates: Single tickets, first-class, 18.80 fr., second-class, 12.70 fr.; return tickets, good 4 days, first-class, 26 fr., second-class, 17.50 fr.; return tickets, good 10 days, first-class, 30.10 fr., second-class, 20.30 fr.

ARRIVING AT DIEPPE.

Following arc the best hotels:

On the beach—Hôtel Royal, Hôtel Metropole et des Bains, Hôtel du Rhin et de Newhaven, Hôtel des Etrangers, Grand Hôtel. In the town—Grand Hôtel de la Gare, Hôtel du Commerce. At the station you will find hotel omnibuses, fare 30 centimes, or cabs at 1.25 fr. the "course" and 1.75 fr. by the hour, tip not included.

Dieppe is a delightful and very popular seaside resort, and is also a charming place to stop over a few days on your way from London, for Dieppe is the French port of the New Haven line.

There is a celebrated Casino at Dieppe, but it is the race-course which particularly attracts the crowd. On race days a finely-appointed train leaves Paris at 9.55 a. m., arriving at Dieppe at 1.31 p. m.; returning, leaves Dieppe at 5.30 p. m., and arrives at Paris at 9.10 p. m.

The most interesting drives about Dieppe are to Le Pollet, Arques, Puys, Pourville, Varengeville, Berneval, St. Valery and St. Aubin.

A little further on are Fécamp and Tréport, but as these are themselves well-known resorts, I will speak of them more particularly.

LE TREPORT

To go to Tréport you have your choice of two lines, either by the St. Lazare station, which we already know, or the Northern station—Gare du Nord.

Following are the trains on each line:

LAZARE STATION:

 11.35 p. m.
 Dieppe 5.18 a. m.
 Treport Mers 8.24 a. m.

 11.30 a. m.
 4.34 p. m.
 6.22 p. m.

 12.55 p. m.
 6.55 p. m.
 9.3 p. m.

 Rates: First-class 22.85 fr., second-class 15.40 fr.

GARE DU NORD:

Express 7.5 p. m., with dining car, arriving 10.33 p. m. "Half-express," 10.23 p. m., arriving 5.20 a. m.

'Half-express," 1.25 p. m., arriving 8.31 p. m.

Omnibus trains, 11.10 p. m., arriving 8.59 a. m., and 5.45 a. m., arriving 1.25 p. m.

Rates: First-class 20.50 fr., second-class 13.85 fr.

On arriving at the station at Tréport you will find omnibuses which will take you either to Tréport or to Mers, The station is between these two resorts, which are twins, as it were, and each is equally popular. Following are the best hotels:

Grand Hôtel de France, des Bains, de la Plage; in town, Hôtel de Calais, Hôtel du Commerce, Hôtel Terminus. At both Tréport and Mers there is a Casino and a bathing-beach, perfectly appointed. The excursions are numerous and varied. Carriages and donkeys are the means of transportation. I particularly mention the Château d'Eu, half hour from Treport; the property of the Orleans family and the residence for a long time of the Count of Paris. It can only be visited under special permit.

FECAMP.

On the opposite side there is another fashionable resort, Fécamp, on the western line—Chemin de fer de l'Ouest.

Trains leaving Paris:

Express—8.15 a. m., arriving 12.52 p. m.; 1.25 p. m., arriving 5.13 p. m.; 6.52 p. m., arriving 11.20 p. m., and 11.35 p. m., arriving 5.10 a. m.

Omnibus—12.35 a. m., arriving 8 a. m.; 8.20 a. m., arriving 2.46 p. m.; 12.55 p. m., arriving 7.5 p. m.

Rates: First-class 24.85 fr., second-class 16.80 fr.; return, 4 day tickets, first-class 30 fr., second-class 21.50 fr.; return, 10 day tickets, first-class 35.85 fr., second-class 24.15 fr.

On arriving at Fécamp, which is a very pretty resort, with casino, baths, etc., you will find at the station omnibuses from the principal hotels, which are as follows:

Grand Hôtel des Bains, de la Plage, d'Angleterre; in the town: Hôtel du Chariot d'Or, Hôtel Canchy.

There is a tramway running between the casino and the valleys at the end of the town. The cliffs are very picturesque, and many little summer-houses are built among them.

You must not miss visiting while at Fécamp the distillery of the Benedictine Brothers, which is in the town itself, where the famous liqueur which bears their name is made. You can buy a ticket for 5 sous at the abbey.

All the coast liereabout is filled with little resorts to which you can make excursions and picnics. For this purpose you have only to hire a carriage—agreeing on the price in advance.

In connection with this summary description, we add, as follows, a list of excursions gotten up by the Compagnie de l'Ouest at reduced rates.

The e is to be found at Mers, as at the Treport, a casiro and a beach perfectly fitted up; excursions there are numerous and of various characters, for which carriages or donkeys' backs are used.

EXCURSIONS

On the Coasts of Normandy, Britanny and the Island of Jersey.

Roundtrip Tickets available for One Month exclusive of the day of departure.

Issued from May 1st till October 31st, with optional stops at all the intermediate Stations.*

* The time for which these tickets are available can be extended by One Month on payment of a supplementary charge of 10 per cent.

† The 1st, 2nd, 3d, 6th, 7th and 11th Itineraries give the passenger the option, from the 1st of June to the 30th of September, to make the crossing between Ro sen and Havre, is one direction, in one of the boats of the Company of Omnibus Boats of Rouen, without extra charge

! Lamballe or Saint-Brieuc on supplementary charge.

FIRST ITINERARY.

1st Class: 50 Francs.—2nd Class: 40 Francs.

Fécamp, Etretat, Saint-Valery-en-Caux, Dieppe, Le Tréport-Mers, Arques-la Bataille, Gisors, Paris.

SECOND ITINERARY.

1st Class: 50 Francs.—2nd Class: 40 Francs.

Paris, Les Andelys, Louviers, Rouen, Dieppe, Cony, St-Valeryen-Caux, Fécamp, Etretat, Havre, by Rail,

Or Rouen, Havre, by Steamer.t

Honfleur or Trouville-Deauville, Villers-sur-Mer, Beuzeval (Houlgate), Dives-Cabourg, Caen, Paris.

THIRD ITINERARY.

1st Class: 70 Francs.—2nd Class: 55 Francs.

Paris, Les Andelys, Louviers, Rouen, Dieppe, Rouen, Saint-Valery en-Caux, Fécamp, Etretat, Havre, by Rail.

Or Rouen, Havre, by Steamer.t

Honfleur or Trouville-Deauville, Villers-sur-Mer, Beuzeval (Houlgate), Dives-Cabourg, Caen, Isigny-sur Mer, Cherbourg, Paris.

FOURTH ITINERARY.

1st Class: 80 Francs.—2nd Class: 60 Francs.

Paris, Briouze, Bagnoles, Tessé-la-Madeleine, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan,‡ Rennes, Vitré, Fougères, Le Mans, Paris.

FIFTH ITINERARY.

1st Class: 90 Francs .- 2nd Class: 70 Francs.

Paris, Caen, Isigny-sur-Mer, Cherbourg, Saint-Lo or Carteret, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan,‡ Rennes, Vitré, Fougères, Le Mans, Chartres, Paris.

SIXTH ITINERARY.

1st Class: 90 Francs .- 2nd Class: 70 Francs.

Paris, Les Andelys, Louviers, Rouen, Dieppe, Rouen, Cany, Saint-Valery-en-Caux, Fécamp, Etretat, Havre, by Rail. Or Rouen, Havre, by Steamer.†

Honfleur or Trouville-Deauville, Villers-sur-Mer, Beuzeval (Houlgate), Dives-Cabourg, Caen, Isigny-sur-Mer, Cherbourg, Saint-Lo or Carteret, Granville, Bagnoles-Tessé-la-Madeleine, Briouze, Paris.

SEVENTH ITINERARY.

1st Class: 105 Francs .- 2nd Class: 90 Francs.

Paris, Les Andelys, Louviers, Rouen, Dieppe, Rouen, Cany, Saint Valery-en-Caux, Fécamp, Etretat, Havre, by Rail.

Or Rouen, Havre, by Steamer. †

Honfleur or Trouville-Deauville, Villers-sur-Mer, Beuzeval (Houlgate), Dives-Cabourg, Caen, Isigny-sur-Mer, Saint-Lo or Carteret, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Rennes, Vitré, Fougères, Le Mans, Paris.

EIGHTH ITINERARY.

1st Class: 105 Francs.—2nd Class: 90 Francs.

Paris, Briouze, Bagnoles-Tessé la-Madeleine, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Saint-Brieuc, Paimpol, Lannion, Morlaix, Roscoff, Carhaix, Brest, Rennes, Vitré, Fougères, Le Mans, Paris.

NINTH ITINERARY.

1st Class: 105 Francs.-2nd Class: 100 Francs.

Paris, Caen, Isigny-sur-Mer, Cherbourg, Saint-Lo or Carteret, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Saint-Brieuc, Paimpol, Lannion, Morlaix, Roscoff, Carhaix, Brest, Rennes, Vitré, Fougères, Le Mans, Paris.

TENTH ITINERARY.

1st Class: 100 Francs.—2nd Class: So Francs.

Le Mans, Caen, Isigny-sur-Mer, Cherbourg, Saint-Lo or Carteret, Granville, Avranches, Le Mont Saint-Michel, Saint Malo, Saint-Servan (Paramé), Dinard, Dinan, Saint-Brieuc, Saint-Pol, Lannion, Morlaix, Roscoff, Carhaix, Brest, Rennes, Vitré, Fougères, Le Mans.

ELEVENTH ITINERARY.

1st Class: 100 Francs.—2nd Class: 80 Francs.

Rouen, Cany, Saint-Valery en-Caux, Fécamp, Havre, by Rail, Or Rouen, Havre, by Steamer.†

Honfleur or Trouville-Deauville, Villers-sur-Mer, Beuzeval (Houlgate), Dives-Cabourg, Caen, Isigny-sur-Mer. Cherbourg,
Saint-Lo or Carteret, Granville, Avranches, Le Mont Saint-Michel, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Rennes, Vitré, Fougères, Le Mans, Lisieux, Rouen.

TWELFTH ITINERARY.

1st Class: 60 Francs .- 2nd Class: 50 Francs.

Angers (Saint-Serge), or Nantes (State), or Saint-Nazaire, or Redon, Châteaubriant, Vitré, Le Mont Saint-Michel, Granville, Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Saint-Brieuc, Rennes, Châteaubriant, Angers (Saint-Serge), or Nantes (State), or Saint-Nazaire, or Redon.

THIRTEENTH ITINERARY.

1st Class: 91 Francs .- 2nd Class: 71 Francs.

Paris, Briouze, Bagnoles-Tessé-la-Madeleine, Granville, Jersey (Saint-Hélier), Saint-Malo, Saint-Servan (Paramé), Le Mont Saint-Michel, Saint-Malo, Saint-Servan, Dinard, Dinan, Saint-Brieuc, Rennes, Vitré, Fougères, Le Mans, Paris.

FOURTEENTH ITINERARY.

1st Class: 71 Francs.—2nd Class: 56 Francs.

Caen, Isigny-sur-Mer, Cherbourg, Saint-Lo or Carteret, Granville, Jersey (Saint-Hélier), Saint-Malo, Saint-Servan (Paramé), Dinard, Dinan, Le Mont Saint-Michel, Dol, Rennes, Laval, Vitré, Fougères, Caen.

SEA AND THERMAL BATHS

Round trip tickets at reduced prices

ISSUED FROM SATURDAY THE EVE OF THE FÊTE OF PALM SUNDAY, OCTOBER 31, FROM PARIS, ON THE FOLLOWING DEPOTS:

	1. Tickets available durin 4 days, Sundays and Hol days not included (1) (3) issued on any day.	D .	2. Tickets av 10 days (ext of issue) any	2. Tickets available during 10 days (exclusive of day of issued on any day.	3. Tickets (day 0	3. Tickets available during 33 days (day of issue not included) issued on any day.	ng 33 days luded) ay.
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(1) The following are considered as holidays: Easter Monday, Ascension day, Whitsun Monday, the

Briouze

(2) For journeys to **Jersey** use can be made of bickets for Sea Baths available 10 days on Gran ville, and 33 days on Granville, St-Malo-St-Servan, or Carteret, points on the departure from GRANVILLE or ST-MALO-ST-SERVAN to JERSEY (St-Hélier) all the year which they are issued for the crossing over from France to Jersey, tickets at following prices:

CARTERET to JERSEY (St.Hélier) via Gorey (1st May to 31st October)......

	Available.		One month.	35 jours.	45
Round Trip.	st Class. 2nd Class.	fr. c.	9 40	7 50	
Roun	1st Class.	fr. c.	15 "	11 25	
Single Tickets.	st Class. 2nd Class.	fr. c.	6 25	22 **	
Single	1st Class.	fr. c.	10 "	7 50	ards).
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(For the dates and hours of passage consult the sea service placards).

(3) The tickets for **Farts** to **Forges-les-Eaux** are only available for 3 days (Sundays and Holidays not included). However the tickets used for going on Thursday or 3rd day preceding the holidays, by one of the trains leaving **Parts** from 5 P. M., are available for returning until Monday or till the day after

FROM PARIS

to Stations belonging to the system of the Orleans Line, as described hereafter.

ROUND TRIP TICKETS,

available for 33 days exclusive of the day of departure.

FROM PARIS (Saint-Lazare, Montparnasse and Austerlitz) to Stations as below:

	Prices of	Tickets
	ist CLA.	2nd CLA.
Saint-Nazaire.	- 59.70	40.30
Pornichet (Sainte-Marguerite)	- 61.25	41 85
Escoublac-la-Baule	_ 61.80	42.25
Le Pouliguen.		42.60
Batz	. 62.75	42.95
Le Croisic.		43.15
Guérande	. 62.65	42.85
Vannes, Port-Navalo, Saint-Gildas de Ruiz	z. 62.90	42.85
Plouharnel-Carnac		46.05
Saint-Pierre-Quiberon		47.00
Quiberon		47.40
Le Palais (Belle Ile en Mer)		50 40
Lorient (Port-Louis)		48.20
Quimperlé (Le Poul du)	. 72.85	50.15
Concarneau	. 78.25	54 10
Quimper (Benodet, Fouesnant, Beg-Meil		54-55
Pont-l'Abbé (Langoz, Loctudy)		56.65
Douarnenez		56.80
Châteaulin (Pentrey, Crozon, Morgat)		47 45

FROM PARIS (Saint-Lazare and Montparnasse).

To Seaside Stations belonging to the System of the State Line as described hereafter.

Round Trip Tickets available for 33 days (the day of issue not included).

I. Tickets do not give the right to break the journey at intermediate Stations.

mediate Stations.			
	ist Cla.	2nd CLA.	3d CLA.
Challans (Ile de Noirmoutier, Ile d'Yeu,			-
Saint-Jean-de-Monts)	63.35	44.65	31.35
Fromentine (Ile de Noirmoutier, Ile		113	333
d'Yeu)	υ6.8o	48.10	33.95
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Bourgneuf (Ile de Noirmoutier)	58 50	42.90	30 10
Les Moutiers	58 50	43.30	30.10
La Bernerie	58.50	43 55	30.60
			0
Pornic	58.80	44.30	31.15
Saint-Père-en-Retz (St-Brévin-l'Océan)	58.50	43.30	30.65
Paimbœuf	59.05	43.30	30.80

2. Tickets give the right to break the journey at the intermediate Stations between Saint-Pazanne inclusive and the cross Stations described as below:

Challans (Ile de Noirmoutier, Ile d'Yeu, Saint-Jean-de-Monts Fromentine (Ile de Noirmoutier, Ile	71.35	50.65	35-35
d'Yeu	74.80	54 10	35.95
Bourgneuf (Ile de Noirmoutier)	66.50	48.90	34.10
Les Moutiers	66.50	49.30	34.40
La Bernerie	66.50	49 55	34 60
Pornic	66.80	50.30	35.15
Saint-Père-en-Retz (St-Brévin-l'Océan)	66.50	49.30	34.65
Paimbœuf (Saint-Brévin-l'Océan)	67.05	49.30	34.80

WATERING PLACES.

To be complete, without, however, tiring the attention of our readers, we cannot do otherwise than to point out the custom which draws in certain watering places the greater part of the Parisians. There are three of them which we cannot omit to mention; they are: Aix-les-Bains, La Bourboule and most specially Vichy.

This last watering place draws more particularly a great number of visitors, invalids or otherwise, Parisians more or less tired by the constant tohu-bohu and turmoil of the Great City. A consultation before their departure or the necessary advice and cares during their stay in Paris are for every one of them things of absolute necessity.

The person the most qualified to advise or attend you is by far the Doctor Monnet, renowned specialist for skin diseases and stomach disorders. His consulting office is situated 16 Boulevard Saint-Germain. His consulting days are Tuesdays, Thursdays and Saturdays from 2 to 4 p. m., and any other days by appointment.

This Doctor of great repute has written on the special subjects which he treats with so much skill a book, very much appreciated by all, called SKIN AND STOMACH, which will be sent to you carriage paid for 1 franc. Persons suffering from those complaints and wishing to be attended to in Paris can be received at a private hospital under the direct supervision of Doctor Monnet himself, who is always most attentive to the welfare of his patients.



State a	Sleeping Cars State and Dining Cars	ars ng Cars	PARIS, MARSEILLES, NICE,	RSE	CLE	S, N	ICE,	VIN	TIM	VINTIMILLA & ITALY	I 3	TAL	X	Dinir	Dining Cars	
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CHAPTER XI.

THE SOUTH OF FRANCE AND ALGERIA.

For those who wish in coming to France to get a complete idea of the divers aspects and the divers climates of our beautiful country, this book would be incomplete if it did not contain some pages on that Eden of perpetual summer called the South of France. It could not be too strongly recommended to travelers from abroad not to leave France without passing some days at Nice and at Monte Carlo. The season in the South begins in October and ends in April. As to those who wish to be at Paris from the time of the opening of the Exposition I would suggest to them to make a voyage along the shores of the Mediterranean. For those, on the other hand, who stay in our midst up to the closing of the doors of the Exposition, I would suggest before the return home that they pass several days along la Corniche, inhaling its fragrant odors. For that matter, all these exhortations are, I doubt not, useless, for the foreigner has no need of being informed as to the pleasures that are to be found along the shores of the Mediterranean. There is one name that is stronger than all the arguments that I could devise to decide the traveler upon this delightful little voyage: Monte Carlo, Monaco. These names, well known in all countries, inspire in some minds cupidity; in others curiosity, but all wish to see this magnificent palace, built up with marvelous decorations and where gold is so liberally handled. The best plan is to leave by the seven o'cock morning train. This is the most convenient and most agreeable one. We give the hours of departure of the principal trains and their chief stopping places. This train draws, besides its first class carriages, a number of sleeping coaches and parlor coaches; besides this a dining car is attached to most of the trains, where a very good breakfast or dinner may be had for five or six francs. I would especially recommend to carry in your pocket one of those little books of Chaix's; they contain a quantity of information on the hours of the leaving of trains, rates of fares, etc. I need not repeat here the general suggestions which were given at the beginning of this book, either on the subject of the baggage or the passage tickets, nor yet on the general subject of traveling. Traveling is always the same thing; it is only the carriage that changes. Here are some of the stations which you will pass through: First, Fontainebleau, of which we have already spoken on page 201; then Joigny, Tonnere, and finally, here we are at Dijon. This is the capital of the ancient Province of Burgundy. It is a city with a large commerce; as it is not an especially gay place, I would not suggest to you to stop there. After Dijon come Beaume, Macon, theh Lyons. Now, if you have the time, take a look at this enormous beehive, which is certainly worth a visit of three or four hours. After Lyons we pass through Valence, Montelimar, Avignon, Arles and then Marseilles. Here you might stop for a time, but, if you please, I shall give you, a little further along, the details concerning Marseilles, and when we shall have made the trip through the cities that line the shore, Nice, Menton, Cannes, for I propose to lead you back to Marseilles and to embark you there for a journey of twenty-four hours.

CANNES, NICE, MENTON, MONACO.*

It is at Marseilles that the line of the Mediterranean coast begins to unroll itself. However, with the exception of Ciotat, an agreeable little city which you will see on the right, in the midst of some olive trees, looking a little bare as yet, and in a tract of country which will recall to your mind the outskirts of the great city of the Phoceans, and excepting the important city of Toulon, which offers with its port, its roadstead, its Arsenal, a series of drives of a peculiar charm, the railway traverses a country which will seem to you perhaps at first barren, mountainous, dry and disappointing, and but little in accord with the idea which you will have formed of this country as you have seen it described. Have patience, after having followed along the mountains of the Moors, the train will take you to a point on the shore which deserves your attention. It is at Freius that you will be surprised by your first glimpse of the blue sea, and following all the windings of the hilly but charming coast, crossing the wild banks of the Esterel, with its tufts of wood so long frequented by brigands, you will have at every moment unexpected glimpses of the azure of the Mediterranean, and if the weather be fine it

^{*}For the rates of fare and the hours of leaving for Nice and Italy, see page 220.

will draw from you exclamations of admiration. The view remains the same as far as Theoule. Soon after that you reach Cannes itself, the rival of Nice. Situated between two prominent points, that of old Cannes, so picturesque, on the one side, that of the point of Croizette on the other, backed up to the north by high hills, the California, with its horizon intercepted in the south by the Lerins Islands (Sainte-Marguerite, with its Fort; Saint-Honorat, with its Convent), on the west by the outline quite pronounced of the mountains of the Esterel, far away, behind which the sun brings out for you at his setting brilliant effects of light quite unexpectedly, this pretty city of Cannes certainly deserves more than a visit; it deserves a residence here. Luxurious villas of all sorts, in all styles, the most fantastic and the most grotesque abound here. All the great names are written here. You will see these villas in line on the heights of the coast of the Croix des Gardes and behind old Cannes. Those along the road to Napoule are the oldest, and rising one above another from the new city and Croizette upon California, are the most recently built ones. There are many lovely drives and excursions about Cannes; to Cannes along the Grand Boulevard, which leads thither direct from the mairie; a longer one to Grasse, on the mountain now, after having crossed those large fields of flowers which serve for the distillation of the perfumery of which the City of Grasse is a centre of manufacture; still further away in the mountains, to the Saut du Lomp (Wolf's Leap). On the other side of Cannes the most attractive drive is that which takes you along the Gulf of Juan, the lower slopes of Vallauris, covered with orange and lemon trees, blossoming with fields of roses and violets, with here and there groves of olive trees as far as Cape Antibes, and even Antibes itself, a little old city, the last trace of those fortified bastions which used to defend the shore. At Cannes you will take the train again for Nice. There you will arrive in a large city, delightfully located, in the form of an amphitheatre on the slopes of hills which are themselves backed up by a still loftier girdle of the last end of the Alps. In order to get a look at this landscape, which is unique, it is only necessary to climb up on the terrace of the chateau. There you can enjoy the magnificent panorama and get a view of that harbor which will at once show you the attraction which the Queen of the South exercises upon French and foreigners alike. If you wish to reach the sea at once, as you come out of the railway station, take the avenue of the Station, cross the city, the

Place Massena and Place Charles-Albert, and you will soon come to the celebrated promenade des Anglais, bordered by palm trees, and which follows the contour of the Bay of Nice. If you cross the Paillon, a torrent often dry, sometimes threatening, but arched over at its mouth, you will traverse the Boulevard du Midi, which is an extension of the Promenade des Anglais. The hotels are numerous. Let us mention some: The Grand Hotel Angleterre, the Hotel de France, both of them looking out over the sea; the Cosmopolitan, the Hotel of the Iles Britanniques, and the Monopole, more modest. The tariff for carriages is: For one horse with two seats, 75 centimes a trip by day, and I franc 25 centimes by night. hour, 2 francs and 21/2 francs. Without the limits of the Octroi, 3 francs and 31/2 francs; four passengers, the trip, I franc and I1/2 francs; by the hour, 21/2 francs and 3 francs. Outside the limits of the Octroi, 31/2 and 4 francs. For two horses, I franc 50 and 2 francs 50; by the hour, 3 francs 50 and 4 francs. Without the Octroi, 4 francs 50 and 5 francs. Luggage, 25 centimes each piece. The greatest life and animation at Nice are at the time of the Carnival, which lasts for eight days, and which enjoys a reputation comparable to that of the Carnival of Venice in days gone by. The Veglione, the Festival of Flowers, and the Battle of Confetti are known everywhere for their life and brilliancy. But during the rest of the season attractions succeed one another as well at the Casino as at the Grand Théatre, on the Promenade of the Jette and at the Municipal Théâtre. Spectacles of all sorts have given Nice a well deserved reputation as a gay city, and it is in this that she is especially distinguished from her rival, Caunes. The promenades within the city are interesting because of their varied and their curious aspect. The old city deserves a visit with its scarped and picturesque streets, narrow and winding, which the sun never shines in and where the passage of carriages is not possible. The excursions are numerous and varied: to the Observatory, the dome of which can be seen from a distance, standing out in relief upon Mont-Gros; to Cimiez; to the Garden of Zoology: to the Vallon of the Flowers; to the Valley The finest excursion is that which will of the Paillon. take us to that crown of the Mediterranean, Monaco and The railway, of course, would take you Monte Carlo. there in less than half an hour, but let us take the longest route; it is more agreeable and is delightful. Passing above the Port of Nice we turn around the Cape of Mount Boron by the route of the new Corniche, parallel to the

old one, but following all the windings of the coast instead of wandering off into the mountains, we go along the shore of the deep bay of Villefranche, we cross Beaulien and its long line of gay, new villas, Eze and many spots sought out by quiet visitors, and soon, from the summit of the sharp peak, with its abrupt cliffs, we see in the distance, as it were in the midst of the sea, old Monaco. Monaco, Condamine, Monte Carlo-these three cities make up this celebrated Principality. Hotel Beausite, at Monaco; Hotel of Condamine, at Condamine, and the Hotel of Paris, at Monte Carlo. The price of a carriage is a franc and a half for a trip, and three francs an hour. Monaco is interesting by reason of its picturesque location on a rugged rock, by its curious aspect of a diminutive but complete capitol, with its palace with a long facade, its handsome court of honor, its museum, and especially its gardens. The visitor goes from surprise to surprise, admiring at his arrival the brilliant parterres, then going down gradually by attractive walks past overhanging masses, Babylonian terraces which grow as large as small trees, giant geraniums always in bloom, with the unforgettable blue sea, spotted white here and there by the flight of gulls, as a horizon. Monte Carlo is a different place; it is a triumph of the hand of man which has contrived to shape the natural form of this lovely country and make of it, in an appropriate architectural frame, a worldly place of reunion, the most marvelous ever seen. In less than twenty years these villas, these superb gardens and this magnificent Casino have been built. The facade of this latter, the work of Garnier, as is also the Hall of Festivals, is the most artistic part of the Casino. Enchanted gardens with grottoes and exotic plants surround it on three sides, and in front magnificent terraces reach down to the sea. Trap shooting for pigeons takes up a part of it. In the interior, a fine atrium opens between the theatre and the hall for play. The theatre recalls, by the luxury of its sculptures and its gildings, the Opera House at Paris. It has an excellent auditorium, where spectacles are given that are celebrated by reason of the well known artists who assist at them. The hall for play, the chief attraction, opens out on the other side. It is a long series of roulette tables one after another, usually thronged with people very much pre-occupied, and the foreigner who enters there for the first time stops a moment, deafened by the sound of the pieces of gold and silver handled in piles without rest or pity. The most attractive promenade is from Monte Carlo to Menton.

This is a city of ten thousand people, whose villas have been largely added to by the demands of a constantly increasing number of sick or of people who seek a sheltered abode in a climate exceptionally mild and with quiet surroundings. A few of the hotels are: Alexandra, the Ambassadeurs, Paris, Beilick. The price of carriage is: For one horse, I franc the trip and two francs and a half the hour; two horses, one franc 50 the trip and 3 francs 75 the hour. The old city, with its picturesque quarters, is curious; the new is formed by a street two miles long which follows the shore of two bays, and along the base of the promontory upon which the old city is built. Your promenade will take you to the Hotel de Ville, to the Gate Saint-Julien, a relic of the feudal fortifications, to the Place of the Church, where the view is very fine; to the cemetery, where you ought to go to enjoy the magnificent views which it gives to the city and its environs, and to admire the monuments which are there; to the Public Garden, planted with fine palm trees and with exotic plants, and having also a lovely view. What makes the charm of Menton are the near-by drives in the surroundings valleys, their variety and their beauty. The smallest pathway can be taken in all security; it will always bring you to some picturesque spot either among the lemon trees, the wealth of the country, or into those large groves of olive trees, the glory of Menton, where they grow to the size of our large trees in the North. There are also numerous excursions: let us mention that to the Bridge Saint-Louis, thrown across a wild ravine, and further along to Cape Martin (three hours to go and return), to the Annonciade (two hours), to the Valley of the Primeveres and to the chestnut trees (three hours), to Saint-Agnes (five or six hours), and also to Vintimiglia, Bordighera, San Remo, which winds up our tour and lets us go back to Marseilles. Few are they who go as far as Nice without stopping at Marseilles to make an excursion into Algeria. To be able to say that one has been in Africa is a great deal, and then the trip is so lovely, the arrival is so picturesque! All those white houses on which the sun glances; and in the streets of Algiers, those Arabs clad in their large burnous; the veiled women, with their curious costumes—all this is well calculated to provoke the curiosity of the traveler. The only company which maintains a line between Algeria and France is the Compagnie Generale Transatlantique, or at least it is the only one worth mentioning; its service is so superior to all others in respect to speed and comfort.

ARRIVAL AT MARSEILLES.

You come in at Marseilles by the Station Saint-Charles: at the door will be found omnibuses of the principal hotels of the city and also private carriages; but in the station itself you will find the magnificent hotel called the Terminus Hotel, built by the Compagnie Paris-Lyon-Mediterranee. If you do not select the Terminus Hotel, the best thing to do is to choose among the hotels mentioned below and take the omnibus of that hotel. In any case, here are the prices of the private carriages within the city limits from six in the morning until ten at night: One-horse carriages, I franc the trip; by the hour, 2 francs to 21/4; from ten o'clock at night to six in the morning, 1/2 franc more; baggage 25 and 50 centimes the piece. List of the principal hotels: Hotel de Nouailles, Grand Hotel du Louvre et de la Paix, Grand Hotel des Deux-Mondes, Grand Hotel de la Poste.

The principal part of Marseilles made forever celebrated by Daudet, is the Cannebiere. It is from there that all the drives start, and so from there I shall tell you to start in your carriage to go to the Place Saint-Michel, the Cours Julien, the Place of the Prefecture, the Place of Paradis, and the Palace of Justice. The Palace of Justice is worth a visit, which need not be a long one; then go up by the elevators for 30 centimes to Notre Dame de la Garde. This church has a very handsome crypt, and the interior is interesting because of its numerous votive offerings in the form of small vessels, fishing barks and marine pictures. From the summit of the steeple you can get a very fine view of the landscape which stretches out at your feet. Ask your cabby to drive you to the Abbey Saint-Victor, whose subterranean galleries are very interesting. Take a look at the Prado, and, if you can, make another visit to the Corniche, the same as that which we have already traversed at Menton and at Monaco. If you still have time you might make an excursion to the Chateau of If, so celebrated since the time when Alexandre Dumas laid there the scene of his romance, "Monte Cristo."

AMUSEMENTS AT MARSEILLES.

Among the first is the Grand Théâtre, so often mentioned in the theatrical journals; by its side are a number of concert halls, small theatres which your hotel keeper will tell you about. I shall not omit mention of the Zoological Garden and the Chateau d'Eau, called also Palace of

the Arts, which Marseilles points out with such pride to all her visitors. And now for the excursion to Algeria. Whether you stay in Marseilles one hour or two days there are always the same formalities to be gone through with—that is to say, procure your passage-ticket at the Agency of the Compagnie Generale Transatlantique, or, if you have already got it and came in by the special train which leaves Paris at 10.20 in the evening, get it stamped at the same Agency, No. 9 quay of the Joliette.

If you come direct from Paris to embark at 1.30 in the afternoon, it will be necessary for you to have procured your ticket there at the office, 12 Boulevard of the Capucines; and then, on your arrival at Marseilles, you take a carriage at the station which will land you on the quay of the Joliette, where your ticket can be stamped and your baggage registered. If you did not buy a ticket in Paris, and if you made the trip along the shore first, here are the principal addresses of the Agencies of the Compagnie Transatlantique along the Mediterranean coast:

Nice, quai Massena: Compagnie Internationale des Wagons-Lits.

Cannes, quai Saint-Pierre: Carlavan. Hyeres, avenue de la Gare: Crivelli. Toulon, quai Cronstadt: A. Bernard.

I am only going to describe here the excursion to Algiers itself, for Algiers is the principal point of landing for tourists. It must, however, be remembered that Algeria has other cities, Tunis, Bobe, Philippeville, which are also worth the short voyage which it takes to see them. Here is a table which shows the railroads which take you along the shore from Tunis to Algiers or vice versa, and the hours of departure of the different trains and also the different lines of the Compagnie Generale Transatlantique, which permit you to go directly to the cities or to return to Marseilles.

Time Table of the East-Algerian Railway, connecting at Bone Guelma and its extension between Tunis and Algiers.

	GOING.	ist Class.	2nd Class.	Departure.	Arrival.
	Tunis to Duvivier	33 60 16 60 50 20	25 20 12 55 37 65	4.56 г. м.	4 47 P. M. 6 15 P. M. 10.15 P. M. 10.40 P. M. 7.30 P. M.
0	Kroubs to Alger			pa ture.	Arrival.
	Alger to Kroubs		8.1	5 A. M. 5 A. M. 4 P. M.	9 58 P. M. 10 40 P. M. 1.5 P. M. 3 P. M. 10 40 P. M.

AGENCIES

OF THE

GENERAL TRANSATLANTIC COMPANY

(FRENCH LINE)

in Algeria, Tunis, Corsica and Malta.

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Algiers	, 81	boı	ulev	are	1 de	la la	ı R	épi	ubl	iqu	e.	Besson.
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Bougie.							Ċ	•	·		·	Grandperret.
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Classides					•	•		•	•			Chauvin fils.
Constar	n	e.										Momy.
Djidjell	1.											Rocco.
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Sousse.												
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Tunis,	3 ru	e	Es-S	Sad	ik':	1					*	

MAILBOATS.	Longth in Meters.	Width in Meters.	Gauge in Tons.	Horse Power.	Disp. in Tors.	Dopth Mete: .
Général-Chanzy Maréchal-Bugeaud		10 70 10 90	2,330 2,235	3.800 3.500	2.826 2.920	7.75 7.75
Ville d'Alger Duc-de-Bragance	106 - 50	10 90 10 70	2.235 2.102	3.500 3.300	2.920 2.826	7.75 7.75
Eugène-Péreire Ville-de-Tunis	99 55	10 70 10 50	2.078 1.966	3.300 2.600	2.826 2.906	7.75 7.75
Ville-de-Bône Ville-d'Oran Ville-de-Barcelone	98 40 98 40	10 25 10 25	1.938 1.936	$\frac{2,000}{2.000}$	2.965 2.965	7,75 7.75
KléberVille-de-Naples	97 95 97 95 98 55	10 25 10 25 10 25	1.905 1.900 1.879	2.000 2.000 2.300	2.965 2.965 2.885	7.75 7.75
Ville-de-Madrid Moïse	98 55 99 ''	10 25 10 25	1.874 1.873	2.000	2.885 2.959 2.911	7.75 7.75 7.75
Abd-cl-Kader Isaac-Péreire	99 "	10 25 10 25	1.859 1.855	2.000 2.000	2.910 2.910	7.75 7.75
Saint-Augustin	99 ''	10 25	1.854	2.600	2.911	7.75

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	Algi	
SUBJECT TO ALTERATIONS.	Monday (fast) 1 p. m. Wednesday (fast) 1 p. m. 1 p. m. Thursday 1 p. m. 1 p. 1 p.	Saturday (fast)

FOR

Algiers.

..... 9 p. m. o p. m.

Ajaccio. Bizerte.

Bône. Bougie. Collo.

midday. 5 p. m. 5 p. m. midday Saturday (transhipment in Bôue)..... Saturday (fast)..... Tuesday (via Bône)..... Thursday (fast) Friday (via Bizerte-Tunis)..... Thursday (via Alger) Tuesday (direct)..... Wednesday (fortnightly)... Thursday (via Alger)..... Saturday (via Philippeville) Thursday (via Alger).... Friday (direct).... Sunday (direct).... Saturday (direct)

La Calle

Oran.

S TO MARSEILLES

Monday. 10.30 p. m. Wednesday (direct). 10.30 p. m. Sunday (via Algiers)......6.30 p, m. midday. Monday (via Bizerte-Tunis) 7 p. m. Tuesday (fast) 5-p. m. Thursday (fast) 5 p. m. midday Thursday (fast)..... midday. Tuesday (transhipment in Bizerte).. SUBJECT TO ALTERATIONS Saturday (fast)..... Sunday (via Algiers)..... Saturday (via Algiers) Tuesday (fast)... Monday... FROM Djidjel∥i. La Calle ers. Ajaccio. Sollo. Oran. . 3izerte. Sougie. 3ône. Malta

.. 5 p. m. .. midday.

. midday.

Saturday (direct)...

Inesday (transhipment Bizerte).... 10 p. m. Wednesday (via Bizerte) midday.

Friday (via Tunis)...

Sousse. Tabarka Sfax. .

midday.

Monday (via Tunis)..... Saturday (transhipment in Bône)

Monday (via Tunis)...

Monday (direct)...

Fabarka

Tunis.

Wednesday (fortnightly)

Porto-Torres Philippeville

Sfax. Sousse.

5 p. m.

Tunis.

midday. midday. midday.

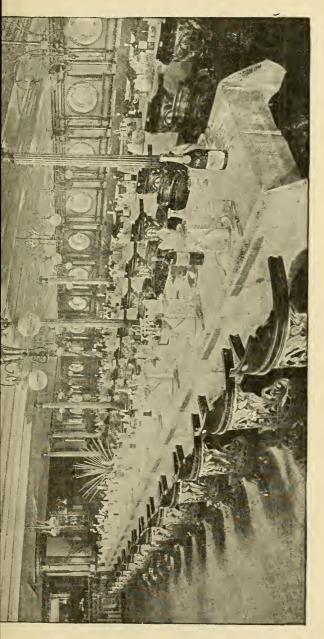
Friday (via Bizerte).....midday.

Monday (via Bône)..... midnight

Philippeville, Porto-Torres

Monday (transhipment in Bizerte)... Phursday (via Sousse-Tunis).... Friday (direct)....

. midday.



DINING ROOM OF A STEAMER OF THE COMPAGNIE GÉNÉRALE TRANSATLANTIQUE

TARIFFS OF FARES FOR PASSAGES

between Marseilles and the principal Ports of Algeria, Tunis and Malta.

TICKETS FROM MARSEILLE	1st Class	2nd Class	3rd Class		TICKETS	1st Class	2nd Class	3rd Class	4th Class
. TO:	with board,	with board.	with board,	with board.	FROM PORT TO PORT	with board.	with board.	with board.	with board.
Algiers	100 fr.	70 fr.	30 fr.	18 fr.	Algiers to Bougie	25 fr.	18 fr.	12 fr.	6 fr.
Bizerte	,, 001	: 02	30 %	18 ::	- Philippeville.	,, 09	40 "	55 "	15 "
Bone	100	2,02	3000	18 1	Bône	25, 02	20	30 ,,	18
Bougle	2.	20 %	: 02 : 02	12 "	Tunis	100 "	,, 08	55 "	30
Malta	. CLT	115 "	; 09	35 46	Tunis to Bizerte	12	12 "	,, 6	1,10
Oran	100 ::	, 02	30 8	: 83	Sfax	., 26	35 "	3, 05	15 "
Philippeville	100 %	: 02	30 6		Malta	55	40 ,	3 55	17 "
Stax	1, 0,	; 06	;; 8 7	,,	Sousse to Tunis	., 07	15 "	11	10 **
Sousse	140 "	: 06	:: 87	*	Oran to Carthagène.	40 ,	52 0	; 81	12 "
Tunis	100 6	., 04	; 0g	18 "	Philippeville to Bône	16 "	33 77	, · !-	22 55
Marseille to Algiers (Thursday departure).	» 08	55 "	25 "	12 fr. wt. b.	Algiers to Marseille (Monday departure).	,, 08	55 "	25 **	12 fr. wt. b.

In the passage prices given in the two preceding pages from or to Tunis, Bizerte, Sfax, Sousse, La Calle, Tabarka and Carthagene are not included either the embarking or landing charges made in the following ports, which are:

In Tunis. Per passenger: 1st el. 4 fr.; 2nd el. 3 fr.; 3rd and 4th el. 1 fr. 50
In Bizerte, { Fer passenger: 1st and 2nd el.2 fr. 40; 3rd and 4th el. 1 fr. 50
In Bizerte, 1 fr. 20 per package. Dogs: 0 fr. 60 each.
In Sfax and Sousse. Per passenger: 1st el. 3 fr.; 2nd end

In Tabarka. { Per passenger of any class: 0 fr. 75. Luggage from 1 to 50 kilos 0 fr. 25; from 51 to 100 0 fr. 50 In La Calle. Per passenger of any class: 1 fr.; child 3 to 7 years 0 fr. 50 In Carthagene. Per saloon passenger: \$12.70; deck: \$2.70

Round trip tickets for Algiers, Tunis and Malta at reduced rates,

For full and detailed itineraries, prices for passages from Port to Port, consult the Official Guide of the Company, sent free on application addressed to the Sentral Administration, 6, Rue Auber, or to the General Agency in Marseilles

DESCRIPTION OF THE VOYAGE FROM MAR-SEILLES TO ALGIERS.

Your ticket once stamped and your luggage registered, you have only to go aboard the ship of the Compagnie Transatlantique. At this time there is a service on Monday, Wednesday, Thursday and Saturday. When we shall have given you a description of one of these steamships we shall practically have given you a description of all. The deck is reserved for passengers of the first and second class. There are numerous arm chairs at the disposal of the passengers, from which they can take in the charming panorama which unrolls itself before them. Under the deck is a smoking room, supplied with tobacco of the best quality, and also beverages of the best sort, which the company offers to its patrons at prices lower than those of our Paris coffee houses. A little further along is the Grand Salon, the dining room, with its long tables, where gayety always reigns, and finally below, on a level with the bullseye windows, the cabins where the berths are ready. You have a good half hour before the ship sails. You can use it either in strolling on the deck, looking at the equipment, or in attending to your correspondence and sending off your telegrams. You need only give your letters or telegrams to the steward; he will see that they are sent off. You can also receive telegrams aboard; you have only to give your correspondents the following address:

A . . . destination (Algiers, Bône, Phillippeville, etc. . . .) Transat. Marseilles.

And you may be sure that the telegram will be found on the table in the salon and you will have only to take it. For a letter it is just the same. A quarter of an hour before sailing you will see a boy walking around frantically ringing a large bell; this is the moment for the goodbys, for in a quarter of an hour the ship will have raised her anchor, and in five minutes more the gangways will have been drawn in. The whistle will sound and only a single hawser will hold the ship to the quay. This is hauled aboard and the ship starts. Slowly its screw turns over and it comes out of the basin of Joliette. Climb up on deck, if you are not already there, and take a look at the panorama which is disappearing. On the left the Forts Saint-Jean and Saint-Nicholas. At the entrance of the old port, above which you can see Notre Dame de la Garde; on the right along the Islands of Pomogue, Ratonneau, the Chateau of If, and further along the lighthouse

of the Planier; in another half hour the land is nothing but a gray streak, and we shall see it again only for a brief moment at the Baleares Islands, which we leave on the larboard hand. The next day at noon we begin to see the white coast of Algeria. All at once the fog vanishes and we make out Algiers, shining white, planted on a green hill in all its splendor; but before we get there we must pass Point Pescade, Saint Eugene, on the left Cape Metifou and Mustapha; then slowly the ship draws up alongside the bridge which overlooks the Boulevard of the Republic. The gangplank is run out and we are once more on terra firma. It is useless to bother with your luggage. The custom house inspection is tedious and it is best to send a porter from the hotel after the baggage. The first thing to do is to select a hotel, or rather select the omnibus which is to take you to the hotel of which you have already made a choice out of the following list:

Algiers.—Hôtel de l'Europe, Hôtel des Etrangers. Mustapha.—Hôtel Splendide, Hôtel Kirsch, Hôtel Oriental, Hôtel Continental.

An important suggestion is not to allow yourself to be influenced or disturbed by the numerous natives, who will precipitate themselves forward to meet you. If you have a telegram to send off, it is best to have it carried from the hotel. In case you have letters to look for at the post office, it is located on the Boulevard of the Republic just beyond the square. In visiting Algiers, as in visiting any other city, it is best to take a general view of the whole; for that you require a carriage. The prices are: A trip in the lower part of the city, one franc; in the middle part, one franc and a half; in the upper part, two francs; by the hour, two francs. I am going to confine myself to a description of the most interesting parts of Algiers, those one ought to have seen. In my opinion, the Arab quarter, so characteristic of the country, should be seen first. That is where you find those old Moorish houses and those famous houses with grated windows which have been the subject of so many romances. There is also in Algiers a French quarter, in the lower part of the city; but there is nothing whatever attractive in it. In this quarter is to be found the Museum and the Library; also the Place du Gouvernement and the Palace of Justice. But all that, in my opinion, is not worth the local color. I would not, however, forget to mention the Mosque Djama-Djedid, the Rue Babel-Oued, and the Casbah, an ancient fortress, which was the palace of the Bey. It was in this palace that the Consul of France , sceived, in 1826, the famous blow with a fan which led up to the conquest of Algeria by the Duc d'Aumale. As to your evening, you can pass it at the theatre; but I think it is much more curious to take a guide, who is indispensable in an Arab city, to visit the local dancing places and the fantastic doings of the Aissaouas. But make a price with your guide beforehand. They cannot be trusted and are always ready to trick the foreigner.

EXCURSIONS OUTSIDE OF ALGIERS.

Without taking account of the charming places to which the railway of the Est-Algerian will take you and of which you will find guides in every hotel, there are several promenades which can be made in a carriage; The summer palace of the Governor and the Column of the Voirole, following the bay of Algiers and the Kabylie; then the promenade mountains of Birkadem, which, although rather Bad-el-Oued, far, will delight you. One ought not to neglect to see Biidah and Cherchel, which are two of the most interesting points in the country. Here I bring to a close the first part of this Guide Book, which I have dedicated to the traveler. I hope that I gave at the beginning of the book all practical information for escaping the blunders of travel, and that I have pointed out to him all the objects of interest worthy of his attention and his interest. And if, as I hope, O traveler, you are coming with me to go through the vast display of the Exposition, I hope to point out for your admiration the wonders which Paris has gathered together in her inclosure, and at the same time to remove all obstacles of travel from your way.







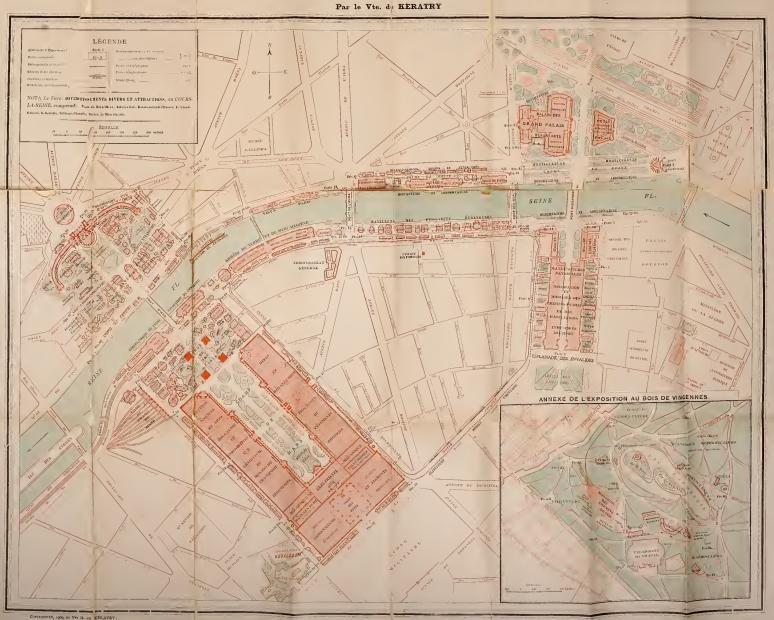


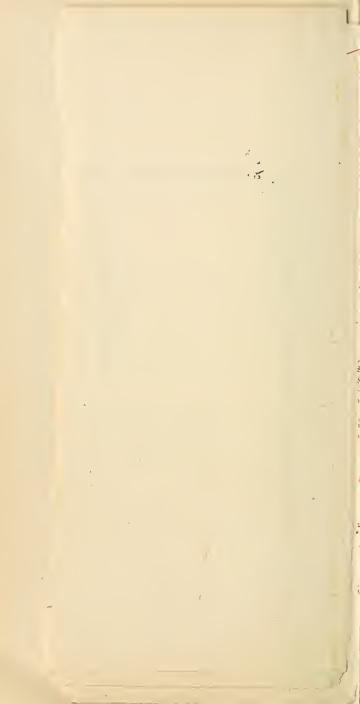
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PLAN DE L'EXPOSITION UNIVERSELLE DE 1900

ET DE SON ANNEXE DE VINCENNES D'APRÈS LES DECUMENTS OFFICIELS





PART II.



EXPOSITION



a. bicard

CHAPTER I.

THE EXHIBITION.

The method we shall use in this second part, will be exactly the same as the one used in the first, viz: Take the visitor by the hand, pointing out the facilities offered to him either as to mode of conveyance, restaurants or any other thing of current necessity, then draw his attention to the sites which require more particularly to be seen and last to guard him against any possible inconvenience or ennui; such will be our aim and to gain it, we shall act, to the letter, as we did in the first part of this work, starting with practical advice, then asking the reader to accompany us in a general ramble and thus enable him to find his way in this immense maze. We shall afterwards describe the different zones and finish by pointing out carefully the attractions and curiosities the Universal Exhibition offers to its visitors.

PRACTICAL ADVICE.

Means of Conveyance Outside the Exhibition.

To go to the Exhibition or to return home, the main thing is to be acquainted with the means of locomotion offered to the public. Cabmen, either to go to the Exhibition or from it, demand as a rule most exorbitant prices, and this causes one to fully appreciate the particular value of the numerous lines of the General Tramway's Company which run to the different entrances.

OMNIBUSES AND TRAMWAYS.

The Monumental Gate is reached by street ear lines bearing these respective names:

Bastille-Place de la Concorde.—Place de la République-Place de la Concorde.—Gare de l'Est-Place de la Concorde.—Porte Saint-Martin-Place de la Concorde.—Panthéon-Place Courcelles.—Passy-Hôtel de Ville.—Louvre-Versailles. — Louvre-Boulogne-Saint-Cloud. — Hôtel de Ville-Porte Maillot.—Etoile-Palais-Royal.—Gare du NordPlace de l'Alma.—Bastille-Porte Rapp.—Javel-Gare Saint-Lazare.—Gare des Batignoiles-Gare Monparnasse.— Gare de Lyon-Place de l'Alma.

The Esplanade des Invalides is reached by:

Palais-Royal-Ecole Militaire, Porte Saint-Martin-Grenelle on the side of Rue de Constantine. Saint Philippe du Roule-Vanves, near the Bridge of the Invalides.

The Bridge of l'Alma is reached, at the corner of the rue des Nations by:

Etoile-Gare Montparnasse.

The Champ de Mars is reached, on the side of the Avenue de la Bourdonnais by:

Quai Valmy-Porte Rapp.—Bastille-Porte Rapp.

And on the side of the Avenue de la Motte-Picquet by: Saint-Philippe du Roule-Vanves.—Javel-Gare Saint-Lazare.—Avenue d'Antin-Issy.—Palais Royal-Ecole Militaire.—Saint-Sulpice-Auteuil.—Vanves-Paris.

The gate which leads to the French Colonies is reached by the tramway Louvre-Versailles.

The entrance facing the Trocadéro, in front of the Madagascar Exhibition, connects by:

Hotel de Ville-Passy.—Trocadéro-Gare de l'Est.—Auteuil-Madeleine. — Place Pigalle-Trocadéro. — La Villette-Trocadéro.

The pont de l'Alma, where is to be found the Rue de Paris, is reached by:

Place de l'Alma-Gare de Lyon.—Place de l'Alma-Gare du Nord.—Etoile-Montparnasse.—Place de la Chapelle-Pont de l'Alma.—Bastille-Porte Rapp.—Montmartre-Porte Rapp.—Passy-Hotel de Ville.—Louvre-Versailles.— Boulogne-Saint-Cloud.

STEAMBOATS-OMNIBUS.

A special service of Steamboats-Omnibus is run night and day to and from the Exhibition and stops at every bridge. Price: 30 centimes.

THE METROPOLITAN (CITY RAILWAY).

The Metropolitan reaches the Exhibition by three different stations:

One, Place de la Concorde at the corner of the Tuileies facing the Monumental Door; at the Champs-Elysées opposite the Grand Palace, and at the Trocadéro, close to the entrance of the Exhibition of Madagascar.

Respecting the fares and the time table of the Metropolitan we beg to refer the reader to page 191 (Part I).

WESTERN RAILWAY (CHEMIN DE FER DE L'OUEST).

A circle line starts from the Gare St. Lazare, to the Champ de Mars and to the underground station of the Invalides.

First Class—55 centimes. Second Class—30 centimes.

This line passes through:

Batignolles, Courcelles, Porte Maillot, Avenue du Bois de Boulogne, Trocadéro, Boulainvilliers, Champ de Mars, Invalides.

Apart from cabs, there are to be found generally a multitude of waggonnettes or other conveyances unworthy of commendation.

Now that we are able to go as far as any of the doors of the Exhibition, it is necessary to find what the price of admission may be.

Money is not allowed to be taken at any of the turnstiles, the visitor must pay with tickets purchased beforehand, either in tobacconists' shops, from salesmen in the the streets or from any stores where one sees written in very large letters at the door, or in any conspicuous place:

"Vente de tickets d'Entrée à l'Exposition."

(Sale of Entrance Tickets for the Exhibition).

The price varies almost every day, but on an average it is about 60 centimes; by buying twenty, one is able, of course, to obtain them a little cheaper.

Whatever the price of the ticket may be, it will always be necessary to give up two tickets to enter the exhibition before 10 a. m.; from 10 a. m. to 6 p. m., one ticket will be sufficient. After 6 p. m., two tickets will be needed except on Sundays or Feast days, when the price remains the same, viz: one ticket. On certain days, however, at certain hours, and according to a rule which the Administration has not yet established, probably on exceptional occasions, the Director of the Exhibition has the right to demand two, five, may be even ten tickets.

MEANS OF TRANSPORTATION INSIDE THE EXHIBITION.

Now we are within, let us study how to get about, without too that much fatigue, in this immense field opened to our curiosity. The principal difficulty for the management to solve, was to connect those two centres, so distant from one another, the Place des Invalides and the Champ de Mars. This problem was solved with ingenuity and variety, by movable platforms and an electric railway. These

two lines, parallel to each other, but moving in opposite directions, run along the Quai d'Orsay, the rue Fabert, the Avenue de la Motte-Picquet, where they circle outside the Exhibition, and the Avenue de la Bourdonnais. The electric railway moves the same way as the hands of a watch. Each train is composed of a motor engine and two carriages.

Fare: 25 centimes.

Stations—Invalides (Rue Fabert).

Orsay (Foreign Powers).

Orsay (War and Marine).

Eiffel Tower and Palace of Electricity.

The trains can run, if necessary, every 90 seconds.

The line is sometimes elevated (7 metres high), sometimes on a level with the ground and sometimes underground (speed, 10 miles an hour). The moving platforms, 22 feet high, number three; one stationary and the other two moving; the first has a speed of $2\frac{1}{2}$ miles an hour, the second 5. This arrangement has the double advantage of allowing visitors, active or otherwise, to pass successively from the stationary point to the maximum speed, and either to admire from the top of the balcony the details of the panorama offered to their eyes, or to reach as quickly as possible any part of the circuit. The first platform takes 53 minutes to go all round, the second scarcely 26

Price, 50 centimes, without any limit of distance.

As usual, there are to be found in large quantities, rolling chairs, which permit one to visit the Exhibition without fatigue. These are very numerous, particularly at the Trocadéro, "Colonial Exhibitions;" for instance, the Chinese and Indian runners, the filanzanes, and other chairs used in foreign countries.

Lastly, moving railings, composed of an endless carpet which rolls along on motor cylinders, allow one to pass insensibly and without any exertion whatever, from one floor to another. By subscribing 20 francs, one has the right to use them during the whole of the Exhibition.

Price: 10 centimes per visitor.

These tickets can be bought cheaper by taking a quantity. There are 27 of these moving railings.

RESTAURANTS.

More than once the time for lunch or meals will catch you in the midst of your peregrinations. It is therefore necessary to give you a list of the restaurants inside the Exhibition, and, as usual, I will do so according to prices.

EXPENSIVE RESTAURANTS.

At each end of the Pont Alexandre, on the bank, French restaurant on right shore, foreign restaurant on the left shore; all along the rue des Nations; in the pavilions of Turkey, Austria, Bosnia, Hungary, Norway, Germany, Spain and Greece; at the Champ de Mars, all along the central gardens and by the side of the Eiffel Tower; bordering the Avenue de Suffren, the Munich restaurant; also close to the Eiffel Tower, to the Dress Palace, to the Tour de Monde, to the Swiss Cottage, to the Touring Ciub, to the Palais de la Femme, and at the Cinéorama; at the Trocadéro, on both sides of the Pont d'Iena (right shere), at the British Indies, Egypt, China, etc.

SECOND CLASS RESTAURANTS.

Two in the annexes of the rue de Constantine; two in those of the rue Fabert, and in the annexes of Austria and Japan; on the Quai d'Orsay, the Roumanian restaurant near the Press Pavilion; at the Champ de Mars, all along the exhibits of linens and fabrics, civil engineering, also at the palaces of Mechanics and Chemical Industries; at the Trocadéro, close to the pleasure boats Exhibition; all the restaurants in the rue de Paris, the Bouillons Duval are placed Quai de Billy, down the river, close to the narrow foot-bridge which connects the Vieux Paris to the Palace of War and Marine and at the Champ de Mars at the corner of the Avenue de Suffren and the Avenue de la Motte-Picquet.

RESTAURANTS TABLE D'HOTE.

La Belle Meunière, at the Trocadéro, down the river and at the corner of the Pont d'Iéna: Breakfast, 4 francs; dinner 5 francs. There is one at each of the corners of the Champ de Mars, another in the middle of the Avenue de Suffren and the last between the pleasure boats Exhibition and the Vieué Paris. Lastly let us mention about one hundred ALIMENTARY KIOSKS, or BOOTHS, and as a curiosity the special sites put at the disposal of those desirous to eat in the open.

POST-OFFICES, TELEGRAPHS AND TELE-PHONE INSIDE THE EXHIBITION.

It will not be necessary for you to leave the Exhibition to communicate with anyone or attend to business,

The Post Office authorities have made a careful selection in their already selected staff. Eighty chief operators and clerks, together with 175 sub-agents and postmen, attend to the wants of the public from 7 a. m. to 11 p. m. The main office is close to the gate of the Avenue de la Bourdonnais, opposite Avenue Rapp. Branch offices are situated: Pont d'Iéna; Avenue de Suffren, close to the Big Wheel; Pont de l'Alma, facing the Palace of Congress; Quai d'Orsay; on the Esplanade des Invalides, at the corner of the rue Fabert; at the Grand Palace of Fine Arts, and at the Cours-la-Reine. A telegraph office is situated on the second platform of the Eiffel Tower. Another office has also been established in the Annex of Vincennes behind the Charenton Cemetery.

The subscription to the telephone is 300 francs for the whole of the Exhibition, 150 francs for six months and 25 francs more per month above that period, but the usefulness of this service is, in reality, only felt by the exhibitors. Fifty public call offices are at the disposal of anyone, who, by paying 20 francs, will immediately receive a card of admission entitling the bearer to use those offices whenever they are opened.

BANKING AND EXCHANGE FACILITIES AT THE EXHIBITION.

You will even be able to carry out your banking operations within the precincts of the Exhibition.

The Comptoir National d'Escompte has opened, for that purpose, at the Champ de Mars, corner of the Southern Pillar of the Eiffel Tower, a handsomely and elegantly furnished pavilion, together with telegram room, salon of correspondence, telephonic cabin, exchange office; in one word, everything which makes the features of the head office of this well known social establishment, Rue Bergère.

CHAPTER II

GENERAL REVIEW.

Before going into a detailed description of the visit to each Palace, it seems to me to be in the interest of the reader to make a general survey of the whole, to the end that he may always be able to locate himself in the midst of this vast display while visiting, in detail, later on, all parts of this veritabe city by itself. I am going to divide this general view into two days (but inasmuch as we shall begin the second day where we left off the first), it is evident that the whole can be done in one day if the visitor prefers. If, at the end of, or during the first day, you should so desire to make a more extensive examination of the attractions along your route, you have only to refer to the description in one of the next chapters, where, in its proper place, everything is taken in turn.

FIRST DAY.

Drive to the Place de la Concorde about 10 in the morning. Here is the principal entrance to the Exposition, called Porte Monumentale because of its very large dimensions, but also known as Porte Binnet, from the name of the distinguished architect who designed it. It consists of three arches holding up a gilded dome. It covers about five hundred and fifty square yards and is capable of sheltering two thousand people. It is flanked to the right and to the left by two towers, which throw electric rays over the city. In the evening the appearance of the whole, sparkling with many-colored lights, is fairylike. The bas-reliefs on the gate, which are the work of Guillot, are worthy to be admired. Once within the inclosure of the Exposition we find ourselves in a vast shaded way (the old Cours-la-Reine), whose borders have been transformed into a monstrous and marvelous exhibition of horticulture. which will be renewed each season. This floral display continuing as far as the entrance to the Bridge des Invalides, of which we shall speak later on, harmonizes with the horticultural decoration of the new palaces of the Champs Elysées, and its annexes continue as far as the intersection of the Avenue d'Antin with the Champs Elysées.



The Palaces of the Champs-Elysées and Exposition, viewed from the Bridge Alexandre III.

A few hundred yards farther along this shaded way is crossed by the Avenue Nicolas II., which connects the Bridge Alexander III. on your left with the Avenue des Champs Elysées on your right. We shall return later to this bridge; at present let us turn to the right and go up the Avenue Nicolas II. as far as the gate which opens on the Champs Elysées.

And now turn and look at the marvelous spectacle which offers itself; at the end of the avenue the lofty dome of the Invalides lifts itself majestically, its gilded surface responding brilliantly to each ray of the sun, while on each side the two Palaces of Industry, which border this avenue. shine out in pure white, while nearer to you rise the pylons of the Bridge Alexander III. Close by you, to left and right, rise those two palaces whose brilliantly-colored pictures attract your attention. On the right is the large palace, whose entrance is from the Avenue Nicolas II. The colonnade in front suggests that of the Louvre. A truly imposing appearance has been given to the principal entrance by M. Girault, architect, the sides below are ornamented with a frieze by Mr. Fournier: Art's Figures; those on the sides are executed by celebrated artists, represent the different arts; at the two extremities of the façade other gigantic groups, the Quadrigas, represent Immortality preceding Time and Harmony ruling Discord.

The Grand Palace is in the general shape of a geometrician's T, and its three distinct parts have been treated by three separate artists, under the direction of Mr. Girault, The principal façade, of which we have just spoken, is the work of Mr. Deglane. The façade in the rear, on the Avenue d'Antin, is by Mr. Thomas. Do not overlook the frieze in pottery from the factory at Sèvres, after drawings by Joseph Blanc and representing the History of Art down through the Ages; finally, the gate allotted to Mr. Louvet is Median and forms a symmetrical union of the two others.

In this palace are two sorts of expositions, one reserved for French and foreign artists, the other, on the right, to the Centennial Museum. If now we go back towards the left the Little Palace is the next thing to attract our attention. The proximity of these two palaces, very pleasing to the eye when separately considered, has been made the subject of much criticism, but an intelligent Cicerone, as was remarked at the beginning of this work, keeps strictly within his province when he points out objects especially worthy of attention. I shall confine myself to saying: Observe, study, compare. By the side of this great palace,



View from the Avenue Nicolas II.

majestic in its structure, is a work of art by Mr. Girault. The Little Palace affects the shape of a trapeze. Its basis is the Monumental Frontage, which serves as Entrance, and the back looks toward the "Jardin des Euileries," whilst the sides look respectively on the Cours La

Reine and the Avenue des Champs Elysées.

The Entrance is an imposing structure, with an opening, 15 metres wide, with a staircase of twenty steps. Notice the finish of the Principal Door, work of Injalbert; groups of the Seine and the Seasons. Do not forget the bass reliefs (bas-reliefs), by Hughes, and the Clock, ornamented with figures of Hector Lemaine representing: Night and Day together with the Three Fatal Sisters.

Now let us go back as far as the Bridge Alexander III.. and follow the banks of the Seine through those magnifieent beds of flowers and plants. After crossing the Bridge of the Invalides we shall soon be in the Rue de Paris. The pavilion of the city of Paris, which lies on the right, while the Bohemian restaurant is on the left, is the first object which will excite your curiosity. On the scrolls of the first story one can follow the various changes which the arms of the city of Paris have undergone since the year 1200; above, on the frieze, we find represented the different bodies of craftsmen; close by we see the Garden of Chanson, and, finally, a little farther along we come to the famous Aquarium, which belongs to the Pavillion of Horticulture and Arboriculture, while on the right hand side of the street succeed, one after another, the attractions of the Rue de Paris: la Maison du Rire, les Tableaux Vivants, le Chat Noir and la Roulotte; then, before we get to the Grand Guignol and to the Bonshommes Guillaume, a series of borders and of gardens forming a part of the annexes of the exhibition of horticulture.

The Palace of Horticulture, which encloses between the two wings of which it is composed the Aquarium of Paris, consists of two halls in glass united by a garden in the form of a terrace, which is reached by a stairway, this latter ending in a terrace running along the Seine, and where are located the conservatories (hot-houses), coffee-houses and bars. Farther along, on the same side with the Pavillion of Horticulture and of Arboriculture, is the Palace of Dancing, opposite to the Gay Authors, the Manoir à l'envers, the Theatre of Loie Fuller and the Grand Guignol. The Palace of Congresses and of Social Economy is next neighbor to the Palace of Dancing, and suggests a bringing together of diametrically opposite extremes, since side by side with the handsome



General view of the Alexander III. Bridge.

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dancers are lodged the learned gentlemen who have come to discuss the future welfare of nations. The aspect of this monument of learning is far from bringing up the idea of gavety. Its cube of a severe white appearance is made up of three niches, with three bays, each separated by two pillars, its sole ornament being a series of busts of the economists of the last century. We are now at the Bridge of Alma, where are situated two large gates of the Exposition. There is a foot-bridge here, above the bridge, which will enable you, if you choose, to reach the Rue des Nations, on the other bank of the river.

For the present let us continue along the right bank, and as soon as we shall have passed the Place of Alma by means of the footbridge thrown across the large bridge, we shall find ourselves in front of Old Paris. For a length of 600 yards we shall see, one after another, reconstructions of the houses and the monuments of ancient Lutèce. Now, after having passed the French restaurant, we find ourselves on the bank of the Seine in front of the exhibition of pleasure yachts and behind us the pavilion of the Boards of Nautical trade.

We have now reached the animated trips (voyages animés). We shall mention them again in the chapter: "Le Trocadéro."

When we have passed the Colonial Restaurant we come to the Bridge of Iena, which connects the Trocadero, where the Colonial Exhibition is, with the Champs de Mars, which apart from the numerous curiosities grouped about the Eiffel Tower is completely filled with large palaces.

During this first promenade we shall stay on the right bank of the Seine, and shall give our time to the Trocadero.

The Colonial Exhibition, both French and foreign, is located wholly in the Garden of the Trocadero. It is not necessary to give here any detailed description, for the reason that farther along in this volume is a chapter wholly given up to the Trocadero, whose buildings in such varied forms and different styles deserve more than a single visit. Still I will ask you to observe now before you to the right and the left two structures brilliantly white. They are the two Pavilions of Algeria; the one on the right is the official pavilion. A little farther along to the left of the unofficial Algerian exhibition is the Tunisian. At the end is the Grand Palace of the Trocadero, by the side of which, on the left, is the exhibition of Asiatic Russia, while behind this last, and not visible from where you stand, is a moving platform, which takes you to the exhibition of Madagascar.



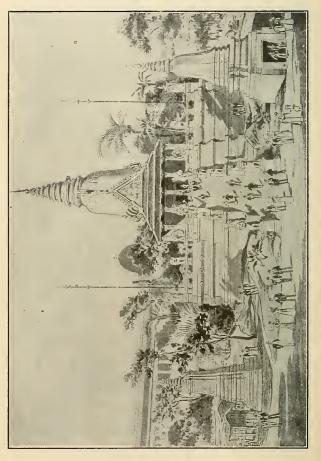
Palace of Civil Engineering.

Let it suffice to say now that the Gardens of the Trocadero, where the whole colonial display is grouped, are given up on the right hand side (as you face the monument of the Trocadero on the bridge) to foreign colonies, and on the left hand side to French colonies. A large subterranean gallery, near the monument of the Trocadero, has afforded opportunity for a subterranean mining exhibition, entrance to which is had by means of two passage ways, one on the right, the other on the left in the borders of the two large streets which extend from the two central gates of the Trocadero as far as to where we stand. The first day's preliminary survey of the Exposition ends here, and I would suggest to take advantage of your proximity to the Colonial Restaurant (at your right on the quay) to try its well-flavored cookery.

SECOND DAY

This time we will drive to Gate No. 4, Place du Trocadero, at the corner of the Avenue du Trocadero. Having crossed over under the peristyle of the Trocadero, leaving behing us Madagascar (that large circular structure on the right), we will go down the route which lies before us (bordered on the left by the exhibition of Asiatic Russia) as far as the Seine at the Bridge of Iena, where we stopped yesterday. Let us cross the bridge and halt. Before us are the supports of the Eiffel Tower, whose color is not the same as that which excited so much admiration in 1889. On our right are the exhibitions of hunting, fishing, forestry, etc.

On the left everything pertaining to navigation and then in a second part of the exhibit of navigation, the Paris boats, and a little farther along the Messageries Maritimes. Let us go on now, leaving on our right and left the Foreign Pavilion to which we shall soon come back, and place ourselves under the center of the Eiffel Tower, in order to take in, in a brief glance, the various edifices which surround us, and know how to locate ourselves at our next visit. In the distance, exactly opposite, is the Château d'Eau, the Palace of Electricity, the Hall of Festivals, and the two long palaces which you see to right and left enclosing gardens are made up each of three distinct palaces, containing the exhibit of Education, Engineering, Mechanics, Metallurgy, Costumes, etc., the details of which will be found on another page.



All about us we find only what have been characterized as the Attractions. We shall not investigate them to-day, placed, as they are, in the vicinity of the Eiffel Tower, you will easily locate them by referring to the Chapter on Attractions. You will easily select such as invite your attention, and the plan will guide you to them. Let us now retrace our steps as far as the Bridge of Iena, to the left of which is situated the Oyster Park, and let us turn to the right; here we are between the Paris boats, on the left, and the Messageries Maritimes, on the right, to which succeeds, on the right, the Chamber of Commerce, on the left the Pavilion of the Navigation of Commerce, after which we enter the Rue des Nations, which comes out to our right by the Pavilions of Belgium, of Great Britain and of Russia; on the left are the land and sea forces, close by the Pavilion of Mexico. We are now at the Bridge of Alma; hence to the next bridge are only foreign pavilions; on the left are represented Servia, Greece, Monaco, Spain, Sweden, Germany, Norway, Belgium, Great Britain, Hungary, Bosnia, Austria, the United States, Turkey and Italy, while on the right are seen Roumania, Finland, Luxemburg, Persia, Peru, Portugal and Denmark.

We have now reached the Bridge of the Invalides.

Before leaving this remarkable Rue des Nations, let us go up for a moment on the foot-bridge, which crosses the Bridge of the Invalides, and admire the magnificent view presented by the basin of the river from the Bridge of the Invalides to that of Alma, and which has been named the Bassin des Fêtes.

In the evening it is used for Venetian festivals; in the daytime it presents a unique spectacle with its numerous palaces on both streets casting their shadows on the water.

Now we come to the Esplanade of the Invalides, where is found the principal station of the Western Railway, located, so to speak, under ground.

Let us take a rapid look at foreign tobaccos, the Vienna restaurant, the different foreign annexes, the furnaces and glass-works, the potteries, and then go into that series of palaces arranged in the form of a horse-shoe in the annex of the Bridge Alexander III., and containing, first, the national manufactures; second, decoration and furnishing of public edifices and dwelling houses. This part of the Exposition is really interesting, and the long lines of palaces of different styles which unite the Bridge Alexander III. to the Hotel des Invalides produce a fine effect.

One can only regret the encroachment on the central route which now, from the Seine, shows only the portal of the Invalides, but it was necessary at all costs to find room for the exhibitors. Near the quay the exhibition of the Esplanade begins by an immense place in semi-circle, ending at the Rue of the Palaces of the Mobilier and of the Decoration. This place is situated above the very railway station of the Invalides, whose existence is disclosed by four transparent sidewalks, surrounded by flanking masonry, and by a way paved with thick crystal bricks, which allow the light to pass through.

In the central alley are six small gardens, where are shown collections of French and foreign rose-propagators and cultivators. The wings of the palaces have for base elegant arcades, surrounded above by a large terrace. From place to place to the top scrolls represent the armories of Foreign Nations on the right and of the principal cities of France on the left. On each side the line of palaces forms a harmonious whole, which gives communication between the vast halls of which it is composed and which ends on the side towards the Invalides by an ornamental facade, where may be seen handsome basreliefs, the works of the potter, and painting on pottery. On the side toward the Seine are to be seen fine groups of statuary by Houdin, representing Industrial France, and France Welcoming the Nations, by Peynot.

It should be noted that on the Esplanade everything which is of French origin is on the left, and everything of foreign origin on the right, instead of having them all assembled in the same palace, as was done in the Champ de Mars. We must not leave the Esplanade without casting a glance on the shade of the trees regularly planted, the whole length of the Rue Constantine, the French annexes, the Mas Provencal, the Musique Bretonne, the exhibition of the Decorative Arts, the displays of the Magasins of the Louvre, and the Printemps, and, on the quay, the decorative exhibition of the street, as well as a new series of annexes of Horticulture. Let us close this long survey by a lengthy stay on the Bridge Alexander III. It spans the river by a single arch more than 340 feet in length by a width of 130 feet, preceded at each end by two groups of towers surmounted by gilded Pegasuses. It is wholly of iron, worked out with ornaments of bronze in relief, and has a keystone of its arch a tablet representing the Seine and the Neva, the work of Mr. Récipon. After having crossed the bridge we find ourselves again in the Avenue Nicholas II., near the monumental gate. We can now look at the magnificent open ironwork gate of the Metropolitan station at the Champs Elysées entrance, which will take us later to the annex of the Exposition at Vincennes.



The Grand Palace.

CHAPTER III.

PALACES OF THE CHAMPS ELYSEES.

Now that we have run through the Exposition in a way to get an intelligent glance at its general arrangement and locate each monument, we will visit them successively in detail to examine their interior; for these visits the plan which we shall adopt in this first chapter of detail is this: We will devote an entire day to the palace of the Champs des Elysees; the next day or any other following day (for we can now vary the order of the visits as they are arranged in succession in the chapters of the book), we will give to the right bank of the Seine: the rue de Paris; after that will come the chapter of the Trocadéro; the Colonial Expositions. It remains only to cross the Seine and we are in the midst of (chapter IV) The attractions: We will make an examination in all directions of those large displays due to private enterprise and contained in those different palaces which encircle the Tower Eiffel about. The following chapter will take us across the large palaces in the field of Mars; then in Chapter VIII. we will take up rue des Nations: this chapter has been the object of special care and preparation, for here will be, both for the foreigner and the French, the most attractive part of the Exposition. Finally, we shall finish Chapter X. with the Esplanade of the Invalides, where all the divers intustries are assembled.

THE PALACE OF THE CHAMPS ELYSEES.

Entrance to the Exposition this time will be by the gate of the avenue of the Champs Elysees, the one which is opposite the new gate open in the rue of the Palais de l'Elysee, which borders the avenue Marigny. As soon as we shall have passed through one of the turnstiles we shall find ourselves in the avenue which goes between the two palaces as far as the Bridge Alexander III. On our right and on our left flowers and plants; this is one of the numerous open-air annexes of the Exhibition of Horticulture; on our right is the Grand Palais, we will begin here. As soon as we have crossed the threshold of the large

door, leaving the colonnades on the left and on the right. we see straight before us, under the vast cupola of glass which covers it, the entire exhibition of sculpture, but before entering into details, let us, if you please, take a glance about us in order to familiarize ourselves with the internal arrangement. The cupola, under which we stand. is made by the intersection of the large nave and a sort of counter nave, which is the vast gallery opening opposite the large door. This counter-nave is inclosed by two branches, in the form of a horseshoe, of the monumental staircase which leads to the floor where are the paintings. This staircase is divided into two parts, the front part. where we are, and the rear part, which is made up of a large elliptical hall, surmounted by a metallic dome, having on either hand a large hall with balconies. On the first floor are found the paintings. On the ground floor, near the grand staircase, on the right, is a vast salle d'honneur, or reception room, which can even be used for large concerts. One thing important now to fix in the mind (if that be necessary for an understanding of the plans which we are about to lay out), is that all that part of the Grand Palace which lies to our right is entirely given up to the French display, while the part on our left is wholly given up to foreigners. The display on each side is of the same character, but while France has all the space on the right, the foreigners have divided among themselves the space on the left, and their displays, although relatively smaller, are none the less symmetrical. An axis laid down from the gate of the avenue of the Bridge Alexander III. and intersecting in its midst the magnificent staircase, is the median line which separates the French exhibit from the foreign exhibit, except that up one flight, the French exhibit of paintings encroaches a little on the other side. Now let us go up on the right hand side of the magnificent staircase as far as the first story, which is given up wholly to artists of our day; that is to say, to those who, at least as far as the French are concerned, have made an exhibit in the last three or four Salons. Being now at the head of the staircase, let us begin our visit by the first room on the left, the one which is contiguous to the exhibit of Japan. This room contains aquarelles and drawings. If we keep on in the direction in which the hands of a watch go, we find the followings displays: 10, architecture; 8, engravings and lithographing; 7, paintings, drawings and sketches, all executed by French artists. When we get around, opposite the monumental gate by which we entered the building, we come to the exhibit of

foreign painters. All the following sections are designated by the name of the nation making the exhibt, and coming around to our point of departure we go down the staircase, pass under it to visit the gallery at the extremity on the right and on the left; it is the Centennial Exposition --on the right French, on the left foreign. It is adjacent to the French side of the Salon d'Honneur, which we have already pointed out. Retracing our steps, we find in the midst of the gardens and the parterres all the finest sculptures distributed according to the same order. Regaining the door, we are obliged to pass through the Centennial Exposition. It is not thought necessary to give the nomenclature of all the works exhibited or a list of the rooms which follow one another. It will suffice to point out to the reader each one of the large divisions of this Palace of Fine Arts, and he will be able to look through it with pleasure; but here I will make a suggestion. Although the large, official catalogue, with its great number of volumes, may have attractions for the general visitor, the special little work for the Fine Arts could hardly fail to have great value for him who seeks to take more than a cursory glance at this collection. Opposite us is the Little Palace, which is at least as interesting as the large one. It is the Museum of the retrospective Exposition, and is solely devoted to a retrospective view of French art. We will enter by the large door opposite that of the Palace of Fine Arts, by which we have just come out, and we find ourselves in the midst of old royal armor, like that of Francis I., Charles IX., Louis XIII., by the side of stained glass windows and casts; then on the right are carriages from Trianon, after that furniture. The Little Palace is a collection of galleries arranged in double and sometimes in triple lines; those on the right and on the left are lighted laterally and from without, those in the centre are lighted from overhead. The first are especially devoted to sculpture; the others to paintings. The Little Palace is ornamented in its centre by a lovely garden. which is overlooked by a circular gallery, giving a very graceful effect. After the Exposition, this monument will revert to the city of Paris, which will establish its museum within it. At present, the retrospective Exposition which is sheltered there, is made up of the masterpieces of the museums and of private collections; all the schools of this century are represented there. When we shall have given a look at all that verdure which lies round about the two palaces and shall have gone as far as the Cours la Reine, it will remain only to devote a little time to the Bridge Alexander III., opposite which we shall come out, and we shall have seen all that part known as the Section of the Champs Elysees.

The Bridge Alexander III. is one of the central points of the Exposition of 1900. It spans the river with a length of about 350 feet and a width of 130 feet. At each extremity are two groups of towers surmounted by gilded Pegasuses. Female figures seated on pedestals at the foot of each tower represent figures symbolizing France in her chief periods of glory. The one opposite us on the right represents the France of to-day, the one on the left France under Charlemagne. The base of each of these statues is ornamented with allegorical groups in gilded bronze. In front of the towers the gilded lions are the work of Gaudet. If we cross the Seine, we shall be able to admire the balustrade with its candelabra and its genii. In the centre of the arch is represented, on the right, the Seine, on the left the Neva, thus recalling the visit of the sovereign of Russia, when, accompanied by the President of the French Republic, he laid the first stone of this monument which sealed the alliance between France and Russia. We have now reached the left bank. Let us turn to look at the Pylons, or towers; the gilded lions are the work of Dalou. On the right, the statue of the woman seated represents France at the time of the Rennaisance, that on the left France under Louis XIV. Behind us and on the right is the Station of the Invalides, where train will take us rapidly to the centre of Paris, unless, indeed, you prefer to go out by gate No. 5.

CHAPTER IV.

THE RIGHT SHORE OF THE SEINE FROM THE PONT DES INVALIDES TO THE TROCADERO.

THE RUE DE PARIS.

Entering by the monumental door and following the interway of the Seine, we pass first, those flower beds and clumps of trees, situated below the Palais des Champs Elysées and which are an annex of the Horticultural Exhibition, to reach the goal of our visit, the Rue de Paris.

THE RUE DE PARIS. The Rue de Paris consist of a row of theatres, opposite some pavilions, interesting to Paris alone, because they are exhibitions of purely Parisian origin.

The buildings are placed on two rows, one on the left, bordering the Seine, the other on the right, bordering the Cours La Reine. If you do not mind, we will start with those on the left and we find, then, first of all:

THE PAVILLON DE LA VILLE DE PARIS. It is a reproduction of the Hôtel de Ville. On the ground floor, we notice a park, a miniature reproduction of the Park of Versailles, with its monumental fountain, and the waters are so disposed as to form an allegory of the rivers supplying Paris, viz., La Vanne, l'Avre, l'Ourcq, and last of all our great Parisian river: la Seine. All round are represented all the different public works of the "Ville de Paris," water works, drains and sewers, lighting, the Préfecture of Police (Police Headquarters), with its anthropometric service, etc. On the first floor are the large Parisian schools, such as the Law Academy, the Academy of Medicine, and all the professional or Grammar schools. The sewers and drains exhibition is completed in the basemene part of the building.

Further is to be found:

THE GARDEN OF SONG (Le Jardin de la Chanson), opened from 3 p. m. until midnight. Admission, 1 and 2 francs.

It is the "Vieille Chanson" (the Song of Old) sung by pretty women, clad in costumes of the period. Everything in this charming frame carries us back to the time of our forefathers.

Close to a foreign restaurant, we find the famous Palace of Horticulture which includes the Paris Aquarium. only thing for me to say is that the whole of the Pavilion at the end, on the other side of the Aquarium, is reserved to foreign exhibitors, whilst the first one we meet is exclusively French. Needless to give you details, you only have to walk leisurely in the midst of those flowers and plants, some of them perfect marvels. I must nevertheless point out to you the AGRICULTURAL INSTRU-MENTS' EXHIBITION, to be found in a gallery raised five mètres above the ground in the centre of the aisle and whose walls are covered with plans and water-colors. In the basement, two large conservatories, beside all the plants and flowes they contain, show us all the watering and heating apparatus, in fact everything used or employed in hot houses.

THE AQUARIUM. Admission: From 8 a. m. to 5 p. m., 1 franc; from 5 p. m. to 9 p. m., 2 francs; from 9 p. m. to midnight, 3 francs.

It represents the whole of the submarine world with its inhabitants, its plant growth, the monsters of the deep, its corals, in one word the whole of its animal and floral life lighted up by rays of lights; the source of light is indiscoverable.

THE PALACE OF THE DANCE. The prices vary from 1.25 to 5 francs. It is an elegant little theatre reproduction of the famous Bayreuth Auditorium and the stage of the whole history of the dance, living and animated, unfurls itself before your eyes. Pretty girls, garbed in dresses appropriate to periods, countries and circumstances, take turns in dancing the Gavotte and the Minuet; then you will see the Bacchanales of the Romans, the Chinese dances followed by the Nautch Girls, so light and graceful conjuring up reminiscences of India and the Sacred dances.

THE PALACE OF CONGRESS AND SOCIAL ECONOMY offers but very few things to excite your curiosity. It has been constructed more especially to be used as a meeting place for the different congresses, which will succeed one another during the whole time of the Exhibition. The ground floor is given up more particu-

larly to Social Protection, that is to say, to institutions protecting childhood and making regulations for syndicates and professional associations. The first floor reserved to the congresses is divided into five halls, one of them much larger than the others will be used for concerts.

We have now reached the Pont de l'Alma which we will cross by a foot bridge which will enable us to emerge

opposite Old Paris.

OLD PARIS. Admission: I franc during the day; 2 francs from 7 p. m.; on Fridays: 2 francs during the day and 4 francs during the evening; on Sundays: 50 centimes during the day and I franc from 6 p. m.

Old Paris is the reconstruction of Paris of the middle ages. There are three parts absolutely distinct from one another, the portal called Porte Saint-Michelis admits to the portion which ends at the church Saint-Julien des Ménétriers, leading to the quarter of the Halles. Whilst the former belongs to the fifteenth century, the Halles represents the eigteenth century, and the next is a mixture of the seventeenth and eighteenth centuries; the palace belongs to the period of the Renaissance.

I must, however, mention here the different attractions contained in the Vieux Paris which, of course, like every town watchful of its good reputation possess a large number of cafés and restaurants at various prices. Among those we will mention the Cabaret de la Pomme de Pin (The Pine Cone Inn), made famous by Alexandre Dumas, and where one can hear the charming diva Mlle. Eugénie Buffet. The Theâtre de la Bodinière, which its amiable director has made one of the snuggest and most select places, has an annex in the Salle des Palais, where we can listen to the old airs sung with exquisite taste and pathos by Mlle. Amos. At the church Saint-Julien des Ménétriers, M. Bordes, assisted by the singers of Saint-Gervais, gives two recitals every day, at 11 a. m. and 5 p. m.

We have now only to mention the Grand Théâtre, where in turn all the most celebrated artists of the gay capital come to sing or play. Admission: 2 and 3 francs. The Concert Colonne, already mentioned in Chapter VIII, performs there every day.

When leaving Old Paris, we arrive at the:

NAVIGATION DE PLAISANCE, which is adjacent to the Trocadéro and with which we will close this part of the chapter, as we shall need to wend our ways back to our starting point to visit the other side of the Rue de Paris.

NAVIGATION DE PLAISANCE. I have no need to give you any details respecting that exhibition made on the river Seine. You only have to admire the different models exposed to your view.

I have chosen this route, in the belief that it is the most rational, and in order to save you from walking too much, I should advise you, when you have passed the Palace of Congress and before crossing over the foot bridge, to retrace your steps and visit the opposite side of the Rue de Paris. We will find first:

LA TOUR DU MERVEILLEUX, OU MANOIR A L'ENVERS (The World Upside Down). Admission: I franc.

Everything in that castle is built upside down, with the chimneys on the ground and through a very ingenious system we can see the whole of the Exhibition topsyturyy. There is a special gallery, where the handsomest woman will see herself turn into a hideous monster!

THE THEATRE DES AUTEURS GAIS. Admission: 2 francs. It is a truly fair day theatre, where the actors parade the boards outside, inviting you to enter the building, which is most handsomely and luxuriously furnished; the plays heard inside are the works of some of the cleverest members of the Parisian newspaper world.

THEATRE LOIE FULLER. Price: Stalls, 2 francs; Dress circle, 1 franc.

Every one knows the style of amusement to be witnessed, for there is not a country in the world which has not seen Loïe Fuller and admired her light effect dances.

We still have:

THE PHOTO-CINEMA THEATRE, a combination of the phonograph and the cinématograph; further on is the THEATROSCOPE. The admission in those two theatres is I franc.

LES BONSHOMMES GUILLAUME. Entrance: I franc. It is the reproduction of actual events and life. It is a magnificent little theatre of actuality. All the events occurred lately are represented to you in miniature with miniature actors, whose resemblance to the originals is simply marvelous. It is the work of the grand artist Guillaume.

LE GRAND GUIGNOL (Punch and Judy). Admission: 1 and 2 francs. Besides Dickson's Fantastic Cabinet and the American Biograph, which only perform at nights, we have during the day the whole history of the Farce en France, from its origin until the present day.

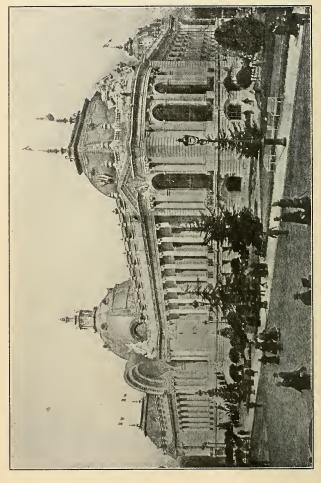
We are again in front of the Palace of Horticulture, then:

LA ROULOTTE. Admission: 1, 2 and 3 francs during the day, and 2, 3 and 5 francs at night. The auditorium of the Roulotte (the Strolling Players), has been constructed by the popular architect M. Binet, the creator of the Porte Monumentale, which adorns cover of this book. It is Montmartre at large transported to the Exhibition. One finds there Bruant, Furcy. Xanroff. There are dances, mimics and recitals of the Chanson Rosse.

LIVING PICTURES. Admission: 1, 2, 3 and 5 francs. It is more a plastic exhibition, where in turn we see the poems of Armand Sylvestre, the poems on feminine plastic taken from Milton's Paradise Lost, and also a trip to the land of dreams in the very centre of the stars, the whole accompanied by an invisible orchestra.

We will have finished this chapter when we shall have spoken of:

LA MAISON DU RIRE. Prices: 50 centimes and 1 franc. Laughter is the only tenant of this exhibition. Everything which can call forth laughter, all the most funny and ridiculous processions of the Carnival are brought together for your enjoyment, and all the comic artists of the capital lend brilliancy of picture to a very appropriate frame by their side splitting comicalities in in recitation and song.



CHAPTER V.

THE TROCADERO.

We shall enter to-day the enclosure of the Exposition by the Palace of the Trocadéro, that last vestage of 1878. We see first a large edifice in the form of a circus reserved

MADAGASGAR.

for Madasgascar. It is connected with the palace by a foot-bridge and a rolling platform, and presents, in the centre, a large space surrounded by a canvas, painted in panorama, representing the capture of Tananarive. It shows the exact position occupied by the French troops before the capital of Hovas the 30th of September, 1895, and it was executed on the spot with scrupulous exactness by Mr. L. Tinayre, a painter who accompanied the exhibition. Twelve dioramas make the central panorama and represent the principle episodes of the campaign. Round about the panorama the exterior galleries contain different products of that great island. Each group gives a lively and faithful picture of existence there. In returning, on the right, let us take a look at the panorama of the Congo. or of the Mission Marchand, which, painted by Castellani, brings out in eleven successive pictures this heroic expedition across the Dark Continent.

PANORAMA DU CONGO (Mission Marchand).

Entrance, I franc. The ground floor is entirely reserved to Dioramas: A fire on the road to Majunga, the Quillon with Captain Baratier and the Painter Castellani on board; Menelick; the Faidherbe, and last of all, the triumphant march of Major Marchand, etc.

On the first floor is the Panorama properly speaking: the embarking of the Mission Marchand on the Oubanghi.

After having injoyed this work, we should advise you now in entering the Palace of the Trocadéro to go to the central terrace and thence take a look at the colonial exposition as a whole. On your left are the foreign colonies and on your right the French colonies. In honor of our most illustrious guests, let us turn to the left and visit the

Russian Palace in the Trocadéro.

SIBERIAN PALACE.

magnificent palace of Asiatic Russia, the Siberian Palace. In a pure Russian style it represents in some sort a Siberian city, of which all the structures are supported by towers and walls (Kremlin). It is in fact a partial reconstruction of the Kremlin, at Moscow, on a scale approaching that of the original, since some of the towers reach an altitude of 150 feet. On the left of the principal entrance is found a hall of reception destined for the Czar, in accordance with an ancient Russian usage, which gives right of access to the Emperor to the first peasant proprietor who comes. Opposite to this principal entrance is a vast courtyard, with a Russian restaurant and a balcony on which the best orehestra of St. Petersburg will play, that of Count Cheremetieff. On the right a hall with the belongings of the imperial family, and an exhibition of all the products of their properties. Then a hall for the petroleum of Nobel, a diorama of his factories, views of Bakou the Temples, lighted by fire. On the left two halls devoted to Siberia properly so-called and to Northern Siberia. Finally three halls reserved to scientific exhibits or to the technical reproduction of the building up of the trans-Siberian Railway, with panoramic views rigorously exact of the journey across and of Vladivostock. In order to complete this view it will be necessary to enter under the Tower of the Clock by a gate especially reserved for that into the exhibit of the trans-Siberian Railway. You get into a train complete (Moscou-Chine) of the company of Wagonslits, and by an ingenious artifice you see unrolled before you the gigantic panorama of this long voyage, with stops at the different stations, with all their local color, and you seem to descend at the terminal point at a Chinese station.

CHINA.

China has two palaces, a large and a small. In order to avoid the unfortunate Chinese style, the architect conceived the idea of reproducing the Temple of the Black Dragon, with some details borrowed from the Imperial palaces. The pavilion, with two roofs, is an exact copy of the six pavilions which, taken as a whole, make the Imperial palace. There can be seen in the interior a series of shops, where the industrious Chinese are at work under your very eyes. Let us retrace our steps in the central alley of the Trocadéro and visit the fine exhibit of the Dutch East India, which contains for that matter all Holland.

DUTCH EAST INDIA.

Three buildings are before us. In the middle background. on two terraces placed one above another, where are seen reproductions or reconstructions of the ruins of Prambanam in Java and the celebrated Temple of Boro-Boudor. Here is the most remarkable specimen of Hindoo architecture in Java, the Temple of Djamdi-Sari. The casts, sculptures, motives of ornamentation were taken from the temple, which the vandalism of the Chinese had partly destroyed, and they form a whole hitherto unseen in Europe. In the interior you will admire the sculptures and collections. The two other pavilions are types of a construction indigenous to the table-land of Padang (in Sumatra). Each one of their four fronts represent a different style of habitation. In the pavilion on the north are shown models of encampment, fortifications, ethnographic exhibits, mineralogical and agricultural exhibits. On the floor below the Japanese dancers and the musicians enable you to study the style of amusements in that country. Taking the Avenue of Jena, which crosses the central

TRANSVAAL.

alley, we find ourselves at once in front of the principal pavilion of the Transvaal, containing exhibitions of the government, ethnographic collections; showing the progress of the Republic of South Africa and the products of the country. Behind, a Boer farm of primitive construction, with all the details of the dwelling house, the principal room, the kitchen and the ovens for baking bread, the dining room, sleeping room and stable. Two other pavilions are given up to the mining industry. In the first the mill, or Boccardage, where the rock is crushed; in the other, the different treatments of amalgamation and the cyanide process. The walls without are covered with statistical pictures, interesting as attesting the importance of the production of gold in this country, and the coveted riches, so hard to defend, which still lie buried in its depths. Let us go down below to see the gallery of a mine with the shaft for the extraction of the ore, and a gallery for carrving it. After the Transvaal, in the midst of the gardens, let us visit the Portuguese colonies. They have no special type of architecture, yet they are original. There are to be

PORTUGUESE COLONIES.

found samples of the chief products of the Portuguese colonies and those of Portugal itself, which did not find room enough on the Quay d'Orsay for their exhibition. By the side of this let us notice the Pavilion of the Oranges. On

MISSIONS.

the other side, near the Avenue of Jena, the Pavilion of the Missions groups the colonial work accomplished by the religious orders in the entire world. On the ground floor six dioramas, painted by Amable and Halle, represent the missions at Tonkin, in China, in Senegambia, Madagascar, in Oceanica. Up one flight the principal hall contains historical souvenirs, collections, specimens of scholastic work or of other kinds. In order not to come back into this out of the way place, let us point out that in going behind the wing of the Trocadéro there is to be seen an exhibit of the coal mines of France, very curious to see, with their mining shafts, which give you an illusion of the real;

COAL-PITS

The whole of this extremely interesting Exhibition is subterranean. Entrance, I franc.

It represents a Coal-Pit, with all its means of locomotion, the miners' work inside the Pit, and also some Etruscan Tombstones; in fact, this Exhibition is a reconstitution of everything connected with subterranean digging.

LIGHT HOUSES.

Situated at the corner of the Trocadéro, behind Russian Asia, the Light-Houses' Exhibition has also and principally a restrospective exhibition. First of all is represented the Light-House from the Ile Vierge, facing the Abberw'rach, opposite the Hôtel des Anges, in the bay itself at the confluence of the English Channel and the Atlantic; that island enjoyed for a time a certain reputation on account of the large quantity of rabbits who dwelt here. At the side is Mount Saint-Clair's Light-House and all the instruments and apparatus employed at Saint-Mathieu and Lizard. In fact all the models of Light-Houses with revolving lights and projections.

The retrospective exhibition begins with the Cordonan's Light-House, and thus enables us to follow the series of improvements and transformations of revolving and floating lights, resuming in their whole, all the modifications and uses of Light-Houses since they have been to navigators and seafaring men of such serious utility.

EGYPT.

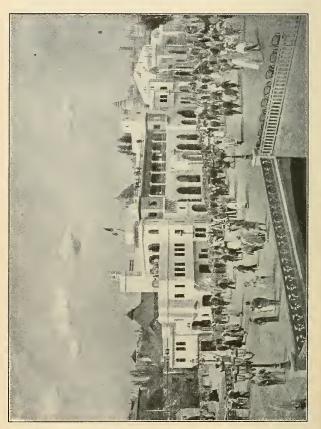
Having seen all that is interesting, let us resume our visit at the Avenue of Jena, on the corner of Rue Magdebourg. Here the Egyptian palace attracts our attention. Preceded by a vast open space, where the sphynx and obel-

The Egyptian Palace.

isks rear themselves, it is arranged in a style which recalls the temples of ancient Egypt. The principal facade was inspired by the Temple of Dandour, the latposterior façade reproduce the Philoe, with some designs trken ple Karnak and Abydos. Let us enter by the imposing door. Behind you see a rectangular portico, with columns, a covered gallery around a vast court yard, where are found displayed the agricultural and manufactured products, the objects of art, the manuscript, the weapons, etc., of Egypt and of the Soudan. At the other end a stairway takes us to the galleries above. Without do not fail to have pointed out to you the entrance to the cellars, where the funeral chambers of the ancient and modern dynasties are reproduced. Near the temple a Bazaar in pure Arabian style, whose facades extend to the Avenue of Jena, is separated on the left by the Place of the Temple. The entrance in the centre is a reproduction of that at Cairo; at the angle a handsome fountain. On the ground floor a vast courtyard or patio, covered with tents of the Arabs devoted, like the galleries up one flight, to the sale of merchandise. On the side of the Avenue of Jena, look at a perfect reproduction of the salon of the French minister at Cairo. A third monument is the theatre, in the style of ancient Egypt with a vast stage and luxurious boxes. Fine spectacles are given here, Arabian, Soudanese and ancient Egyptian.

JAPAN.

Up one flight, on a covered balcony, you must have seen the pavilion reserved for Japan. Its presence here contradicts the classification of this group as reserved to foreign colonies, a contradiction perhaps consolatory to the Transvaal and also to China. For no one questions now the independence of the Japanese, that warlike people. Here is a veritable little city, constructed after the plan of Mr. Hayashi; a palace of Japanese art of the 7th century, reproducing the Kondo, an ancient temple, which exists at Nara and containing the national exhibition of fine arts (ancient and modern), and a host of objects hard to be seen even in Japan, for there they are carefully shut up in museums not easy of access. This palace is wholly of wood, of two stories, gilded externally and ornamented in its lower parts by the lotus, that symbolic plant, and in its upper part by sculptures representing Japanese goddesses. In the first pavilion, the Japanese serve you black and green tea; in the second, a wine, made of rice; the third is given over to a sort of general Japanese bazaar.



The Palace of Algerian Attractions.

Let us continue our route by the old quay. We see on the left, overlooking the Seine, the ... YM30U88

MOVING PANORAMAS (Voyages Animés).

Entrance, 1 franc during the day, 2 francs at night. Some cinématographic projections enable the visitor to ramble through the most enchanting sites: Pyrennées, Provence, Vosges, Auvergne, Dauphiné, etc., the whole accompanied by beautiful music.

On the first floor a refined and select orchestra accompanies the ever charming melodies, however old they may be, and which are sung with such taste, sentiment and feeling by Mesdames Mielle and Suzanne d'Albray.

This is a picturesque view of France, unrolling itself in the is a picturesque view of France, which unrolls itself in the interior before our eyes: Savoy, Dauphiny, Vosges, Bretagne, Auvergne, Pyrenees, Province and Cote d'Azur, all our charming landscapes, sung in appropriate verse with a musical accompaniment, give our guests, and also we ourselves, who perchance need it, an idea of the natural

ENGLISH COLONIES.

splendors of France. Opposite, to the right, is our neighbor, England, who by her palace of the Indies, ranged behind the two pavilions reserved for Canada and Western Australia, brings before our eyes a worthy proof of her power and her colonial wealth. The palace is in beautiful Indian style. Its interior rivals in beauty its exterior, thanks to the efforts of the merchants of Calcutta and the great cities of Hindostan. The native states of Baroda and of the Punjab have contributed works of art. Cashmere has furnished an appropriate central piece, in the form of a collection of rare carpets from Srinagar. A door placed in the axis of the grand entrance permits crossing the central avenue and entering the pavilion of Canada. The products of the latter are curious to see, particularly a handsome and unique collection of handsome animals. On the right side, Western Australia exhibits specimens of its red woods, so much sought after by cabinet makers. We now go out by the way at right angles to the central avenue, opposite the Transvaal, and, turning to the left, we go as far as the centre of the great basin. Now, we enter into the part reserved for the French colonies, and we have on our left and our right the two pavilions of Algeria.

ALGERIA.

This country occupies the place she so well merits, the

Tunisian Palace.

place of honor. The pavilion on the left is the official pavilion. It is a fine specimen of Arabian architecture, and is surmounted by a liandsome reproduction of the miniarette of Sidi-bou-Medine, near Tlemcen. The interior presents a succession of Oriental courts, bordered by colonnades and porticos and ornamented by faiences, painted with happy effects. On entering you see the agricultural exhibits; that of leather is on the left and on the right. It is an exhibition of private enterprise. Then comes that of the associations and societies of agriculture; then the exhibition of forestry (both private and of the State). Finally, the exhibition of the arts in general, with a map in relief of Algeria and the exhibition of the school labors. Traditional art allies itself here to comfort. The old Algerian furniture, the sandal wood boxes, the carpets, ancient and modern, the thick carpets, and in the midst a reservoir whence runs out a limpid stream of water; this whole gives you the impression of having entered into the house of a rich citizen of the Orient. Below, the hall reserved to archeological discoveries will give you a glance at the work that Algiers has done and is carrying on in this direction. The excavations at Timgad furnish a rich instance of it. All about in the cellars is the exhibit of wines. The other pavilion, on the other side of the central way, represents a real Algerian city in miniature, with its houses, its domes, its minarets, its winding and sloping street, which recalls to mind that leading from Casbah to Algiers. The Moorish cafés, the native orchestras, the Aissaouas, the dancers du ventre form naturally the chief attractions. However, shops containing the small trades of the country open all around and are no less curious to see. At the northern extremity the stereorama shows on a moving canvas the divers aspects of the coast of Algiers. We pass on now, going out at the rear of the pavilion of Algiers, to the sec-

TUNISIA.

ond jewel of our colonial crown, Tunisia. Under the direction of the Commissioner, Dr. Loir, with Mr. Roger Martin as Assistant Commissioner, the architect, Mr. Saladin, has restored with especial ability the purest Arabian architecture. Five pavilions make this up. The most important is that placed at the bottom of the court, and which is given up to an exhibit of commerce and industry. It is a faithful reproduction of the Masque of Sidi-Mahrés, at Tunis. It contains all the products of the Tunisian coast, oils, wools and wines. Besides, it is the building devoted to archeology, where are contained objects be-

longing to the Carthagenian, Roman and Arabian epoch: The front is a reproduction of the Zaouia (school) of Sidiali-ben-Hassen at Sfax. Then comes a Turkish café, the details of which are exact reproductions of casts taken from Manouba. The Palace of Instruction is a house in Tunis, reproduced exactly as it is. A passageway takes you to the Souk, an Arabian market, which is very interesting. In the little, winding streets are many small shops, set up in the basements, where may be found the natives, busy at their various trades: carpet weavers, tinsmiths from Kairouan, enamelers, shoemakers from Beja, calling out to one another in a confusion which would make a lively illusion of the reality. A slave market is installed just as it can be seen in Tunis. Passing in the midst of the jewelers, the tailors, the confectioners, we go up by the other extremity to admire a street from Tunis, copied just as it exists and which opens into the exhibition of the

SOUDAN AND SENEGAL.

Soudan and of Senegal. This pavilion is remarkable for its original style of architecture, which is borrowed from the Soudanese and contains an exhibit of the products of that country, as interesting as it is mysterious. Weapons and rich stuffs manufactured by the natives will not fail to attract your attention. Then a little to the left we come to

FRENCH EAST INDIES.

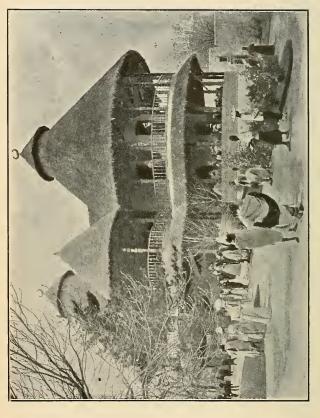
the French East Indies. This pavilion, by its importance and its interest, is a worthy rival of those of Holland and England. It was set up to expose the senseless but widely prevailing opinion that our acquisitions in the Indies are no longer of any importance. After the colossal work of Dupleix, which unfortunately passed into the hands of our rivals, the relative smallness of our remaining territories is certainly to be regretted. But the economical and commercial value of those market towns must not be forgotten. The exhibit of the French East Indies is here to recall this to our mind. An interesting reproduction of our establishments at Pondichery, Chandernagor, Mahe, Kari-kal, Yanaon, with the customs of the Indies, its life, its manners, is presented to us. A pagoda from Vishnu forms the principal edifice; its dome rears itself more than 150 feet and its ornaments are made from casts taken in the places themselves. You can take part in the ceremonies conducted by the religious sect of the Brahmins with the assistance of the Bayaderes. These last, handsome, graceful, covered with jewels, dance in their voluptuous fashior their religious dances. A large crypt occupies the basement of the pagoda. You can see there a museum of waxworks, where fakirs, yogis, widows, accepting the suttee, or funeral pile, are represented to you as evidence of the superstitious fanaticism and attachment to their religious creeds of these ancient countries. Before climbing up to continue our visit to the colonial pavilions, one word on Andalusia at the time of the Moors, situated on the quay of Passy, to the left of the French East Indies. It is an interesting reproduction which brings back to life the Arabian civilization as it existed during the fifteenth century in Southern Spain. To accomplish this reproduction the rich treasures which the monuments of Cordova, Seville and Granada have preserved have been liberally drawn on. The entrance is an exact reproduction of the celebrated gate of the Alcazar, at Seville. A reproduction of the famous Giralda of that same city gives a tower 170 feet high, surmounted by a gilded statue which turns at every change of the wind. The entrance takes us into a vast patio, serving as a court of honor, whose white decorations are lighted up at night with a thousand colors. On the walls the celebrated Azuletos, or windows of Seville. Let us examine the details. There is the place reserved for the tournaments between the Moors and the Chevaliers, to hunting the gazelle with slougis (deer hounds), the attack upon a caravan by the Touaregs, those bandits too well known. Then the quarter of the Aissouas, with their gourbis (houses) and Moorish shops, their serpent charmers, their glass eaters, their Jewish dancers in brilliant costume. The Spanish village, the theatre, where the classic dance of La Mancha (les seguidillas manchegas) is represented, completes this curious reproduction. In go-

DAHOMEY.

ing back toward the Trocadéro we shall see Dahomay and its dependencies, with a reproduction of the Tower of the Sacrifices at Abomey and the ramparts of Kotonoue. On the left of this the pavilion of the Colonial Press, where explorers come and at interesting conferences tell the story of their travels. To the right, the small African pavilions of the Cote d'Ivoire, then the Cote Occidentale Africaine and of Guinea, near which that of the French Alliance rears itself. We cross the Boulevard Delessert, and we

DIORAMA OF THE COLONIES.

come to the Diorama of the Colonies, composed of four



halls reserved for the four following small colonies: Saint-Pierre and Miquelon (Fisheries), Somalis (Djibouti), Mayotte and Comore (Cane Sugar), l'Oceanie Française (Taiti), (Pearl Fisheries). Behind this group is found the

INDO-CHINA.

important exhibition of Indo-China; it includes four sections. In the middle Cochin-China and Annam. On the right Tonkin, where is to be found a reproduction of the pagoda of Tino-loun. Behind Cambodge, with its sacred mountain, surmounted by pagoda; on the left the Cambodgian Theatre, a reproduction of the pagoda of Angkor. Here are given accurate representations from the Royal Theatre at Tnom-Penh by the aid of 60 artists brought here at great expense. In annexes of the theatre is a collection of objects of art from Cambodge, bronzes, furniture, musical instruments, tissues of silk, braided car-

ANTILLES.

pets. Between Cambodge, Indo-China and the central passageway of the Trocadéro, let us visit the four pavilions of Guiana, of Guadeloupe, of Martinique and of the Island of the Re-union, our ancient colonies, where are to be seen the best known of their products, rum, coffee, etc. Then, let us go towards the Trocadéro, keeping in mind that near the basin, opposite the exhibit of Martinique, is one of those stairways which take us down into the coal mines, and let us stop at the Palace of the Minister of the

MINISTER OF THE COLONIES.

Colonies. Before the principal front is found a maquette by Mr. Marqueste of the monument erected to the memory of the conquerors of Madagascar. Let us enter the pavilion. The cupola, painted by Cormon, represents the four quarters of the globe. Three halls are reserved for the colonial office. In the galleries are placed busts of the principal French colonists from the sixteenth century. At the end of this gallery is a winter garden, where one can see the coffee tree in its different stages of growth. In front of the wing of the Trocadéro, the pavilion adjoining the one which we have just visited is reserved for

NEW CALIDONIA

There are first of all exhibited all the products of the Colony, such as: India-rubber, Tobacco, Vanilla, Ginger, etc., then all the metallurgic and auriferous specimens produced by this rich island. This Exhibition is com-

pleted by extracts of rare woods and an elegant Pavilion, where you can rest whilst sipping some most delicious coffee. The display of coffee, one of the principal sources of wealth of this country with a future, is one of the most complete. Finally, before going back to our starting point, we ought not to overlook the pavilion of the Congo. It is located at the corner of Rue Franklin, behind the end of the wing of the Trocadéro which we have in front of us. It seems that we have failed once more to give its just dues to this mysterious country; the Belgians have been able to draw out of their Congo large profits which we are still waiting for from the share which fell to us. The ivories, palm oils and collections shown there are, however, a pledge of the brilliant future which is reserved for that country.

CHAPTER VI.

ALL AROUND THE EIFFEL TOWER.

ATTRACTIONS.

Honor and Glory to the Mightiest! Before speaking of The God, a few words on the God Himself, I mean the Famous Eiffel Tower by speaking thus. The ascent to t' Tower is thrust upon one, because if you have a fine day, at an altitude of 300 mètres (984 feet), you will be able to gaze on the grandiose Panorama of Paris decorated of all its beauty.

I need not tell you that the Eiffel Tower is not of recent erection, for it was the main feature of the 1889 Exhibition. Nevertheless the ascent remains as curious now as ever. From 9 a. m. until 11 p. m., you can ascend to the last platform, and it only takes you 7 minutes to reach it. Of course, you may, if you so wish it, ascend it by the staurcases, but I should not advise it, for it is indeed a very tiring work. You may stop at either of the platforms—there are three altogether. From 8 p. m., the ascent to the third platform is no longer allowed, in fact no tickets are delivered after 10 p. m., for any of the platforms. The ticket offices are situated at the corner of each pillar, where are also all the lifts and where you can obtain every information respecting stoppages.

PRICES OF ASCENTS

	Week- days.	Sun., H from 11 a. m. to 1 p. m.	Iolidays, before 11 a.m. after 1 p.m.
As far as the first platform (lift or			_
From first to second platform (lift or	2.00	1.00	2.00
staircase)	1.00	1.00	1.00
From second platform to the top	2.00	2.00	2.00
771 1 1			
The whole ascent	5.00	4.00	5.00

On the first platform raised 57 metres above the ground, you will find all the comfort you may desire, either as restaurants or theatre, for there is always there an attraction of some sort to induce you to stay there.

It is from the second platform that you will be able to see to its better advantage the whole of the Exhibition.

From the third you can judge of the whole of Paris, and provided you have a fine day you will be able to see some parts a long way from the GREAT CITY. Above your head are established some lighthouses, so to speak, projecting very powerful rays of electrical light over the whole city.

If you wish to make this ascent the object of a special visit, it would be best for you to reach the Exhibition by the doors 15 or 27, or better still by the Pont d'Iéna.

All around the Tower have been gathered what has been named THE ATTRACTIONS, which with THE RUE DE PARIS previously visited, makes up the whole of the entertaining part of the Exhibition.

For this visit I will not follow the plan used for the other exhibitions, that is to say, tell you that when leaving one place you reach such and such another place, the map will be quite sufficient to determine the exact position of each respectively. I shall simply draw your attention to my itinerary: Leaving the Pont de l'Alma at the corner of the RUE DES NATIONS, I shall follow the quay as far as the PONT D'IENA. There, I will turn round the EIFFEL TOWER, the same as the hands of a watch, to return and finish my ramble on the extension of the quay on the other side of the Pont d'Iéna.

THE ATTRACTIONS.

After we have passed the MEXICAN PAVILION, we find the PAVILION OF THE ARMY AND NAVY close to the HYGIENE, which is the first to draw our attention. It is really by this that I ought to begin this chapter; but as the MEXICAN PAVILION and the PAVILION OF THE PRESS were outside of the radius of our visit in the RUE DES NATIONS, allow me to describe them now.

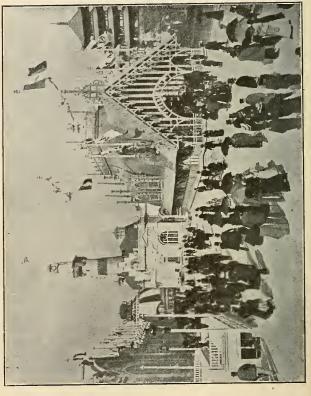
MEXICAN PAVILION. Once inside we find ourselves in the centre of a large hall covered with a glass dome and all round us a circular gallery overlooks the ground floor. A large reception room faces the Hall of Honor supported by white and pink pillars. At the entrance are the cigars and cigarettes manufactures with pretty Carmen! The central part is especially reserved to the great Mexican industries; at the side of the reception room, where we will be able to see specimens of paintings and sculpture betraying talent and warmth, we see the

paper and cloth manufactures, whilst on the other side is the Military Exhibition adjoining that of Mines. Before ascending to the first floor, let us cast a glance on the exhibition of Photographs, Maps. Engravings, situated under the staircase. On the first floor are all the instruments of precision, embroideries, and all the products of the country; we will also be able to judge of the value of Mexican administrations, for each department has its show, including library, which shows us some very rich and interesting collections of Mexican books.

Before leaving the MEXICAN PAVILION, we must not forget to mention that it contains also the exhibits of the REPUBLIC OF SALVADOR.

PAVILION OF THE PRESS. This Pavilion is most elegantly built and furnished. It has been erected by the PRESSE FRANÇAISE with a view to receive and welcome their foreign contemporaries and put at the disposal of all the members of the Press luxurious rooms with well stocked libraries as well as all the comfort possible,—telegraph, telephone, etc.

PALACE OF THE HYGIENE. The Palace of the Hygiène is a little mixed in so far that it contains the models and apparatus for heating and ventilation, which however have a special-exhibition of their own almost opposite and to the same side. On the ground floor we have all the apparatus, all the installations for heating and ventilating purposes, even electric ventilation such as used in large buildings, such as academies, museums, hospitals, etc. On the first floor is a stoves' exhibition, more particularly china stoves and ceramic. At the side is Class III, that of the Hygiène which is portioned out on the first and ground floors and where a SALON OF HONOR has been reserved to THE INSTITUT PASTEUR. Foreign powers have largely contributed to that class; on the other side of the street is an annex with other patents for heating and ventilation, and principally the Centenarian Museum close to an annex adjoining it of THE ARMY AND NAVY, whose principal Pavilion is right opposite us. On the ground floor is the whole material and armament of the Artillery, with explosives, together with a collective exhibition of motor cars for carrying forage, food, ammunition, etc.; further is the Military Engineers and everything connected with it, such as the drawing of bridges, railways construction, war balloons, wireless telegraphy and all optical signals as



well as the flying pigeons from Meudon as used in case of war. Further still is Naval Engineering with the whole of the Hydraulic Exhibition, the theory of torpedoes, as well as the whole process relating to coast defence together with the Constructing Company of the Loire (dockyard). On the other side of the ground floor are established foreign nations, the most important exhibition is that of Russia, which has even her Marine Pavilion in the annex of the pavilion we just spoke of a few minutes ago.

Above, we find the Centenarian Museum, which is certainly one of the most complete, whilst at the side has been established a Museum of Hydrography and mapping, more particularly the map of the Etat-Major and all the instruments of precision used in surveying.

In Class 120, close to, are the administrative services who have created there a large military picture with wax personages (such as those of Grévin in Paris, Madame Tussaud's in London), dressed in the different uniforms. Still further on, Military Hygiène with its hospitals, tents and everything connected with it. Close to the two annexes of which we have spoken of, one for heating, the other for the Russian army, we find two smaller ones, Great Britain and Belgium.

EXHIBITION SCHNEIDER. CREUZOT & CO. The Creuzot, whose director is M. Schneider, is, as every one knows, one of the largest metallurgic factories, if not the biggest, in the world. Its exhibition consists in models of the greatest part of its manufactures, and as the Creuzot manufactures a great deal for the French artillery, this exhibition will prove very attractive to those interested in it.

PAVILION DE LA NAVIGATION. On the first floor is all the material for mercantile navy. There are also exhibited there the models invented by all the competitors to the PRIX ANTHONY POLLOCK for the best instrument or apparatus for saving life. This prix was instituted by the heirs of Anthony Pollock, who died in the caastrophy of the "Bourgogne," and is of a value of 100.000 francs (\$20,000).

To decorate the staircase of Honor, they have used the different models of pleasure and private yachts of the French Yachting Squadron, and we have again just under the Dome an exhibition of the Suez Canal, of the Central Society for Saving Life at Sea, and last of all the Cen-

tenarian Museum, side b side with riggings and cordages. Foreign nations are also represented there. On the first floor, the models of boats, steamers; the Transatlantic Company has there a very fine exhibition of water colors. representing the interior of mail boats, steamers, dock vards, etc.

MESSAGERIES MARITIMES. In the exhibition presented by the Compagnie des Messageries Maritimes the goal has been to show the progress obtained in her stcamers, that is the reason why on one side we notice a reproduction of her first boats, such as the "Périclés," and on the other side the new models such as the "Annam." The riggings, tastefully arranged, complete this exhibitition.

CHAMBRE DE COMMERCE. The Chambre de Commerce de Paris has been anxious to give an exhibition of its different Bureaux; the whole is represented by photographs and reductions.

We have reached the Pont d'Iéna. The Pavilion nearer to the Eiffel Tower is that of the Government manufactures. The name by itself is a guide to the different products exhibited there and which are those made by the different Government manufactures, that is to say tobaccos, cigars, etc. At the side is the

CREDIT LYONNAIS. The Crédit Lyonnais has installed here a branch of the head office, where all transactions are carried out in exactly the same manner as at headquarters on the Boulevard des Italiens.

PANORAMA DU TOUR DU MONDE. Admission: I and 2 francs. It is a reproduction of Japan, of the Chinese town of Shanghai, then Suez with the whole of the Canal, which unrolls itself before your eyes. In fact, as its name shows it, we enjoy a trip around the world.

LE CHALET SUISSE. Le Chalet Suisse is the official Pavilion for Switzerland, it represents a Swiss villa, as we have seen them in the neighborhood of Montreux.

THE ALPINE CLUB is the Pavilion of the Club of that name; it is divided into two very distinct parts, the Pavilion properly speaking and the dioramas. In the Pavilion are exhibited all the instruments necessary to the excursionist, and a great number of paintings representing mountain scenery. The other section is reserved to panoramas and dioramas. We see in the grand

panorama the Mont Blanc, whilst in the others are scenery representing the Pyrenees and the Alpes.

SIAM. There are two Pavilions connected by a foot bridge; they are Siam's official pavilions. In the large one are exhibited all the products of the country; the small one is a Siamese restaurant, such as those found in the country and where refreshments and meals remain exactly those peculiar to Siam.

THE FRENCH AUTOMOBILE CLUB. The French Automobile Club, which has contributed to establish all regulations respecting automobile driving, has established there an exhibition of a character purely personal.

THE LUMINOUS PALACE. Admission: 1 franc. This Palace is entirely made of colored glass and brilliantly lighted. It is really, at night, under the thousands of rays of electric lights, a scene from Fairyland. Everything is made of glass and admirably imitates all original objects whatever they may be. Inside is a gigantic map of the world.

Its neighbor is:

LE PALAIS DU COSTUME, which is in every way as original as the Luminous Palace. Admission: I franc. This Palace combines the work of the whole of the Parisian trade. Exhibited in proper show cases are the costumes and dresses of the different periods, together with the jewelry of the different epochs. Underneath, on the ground floor, is the great restaurant Champeaux and the Pavilion of Gagé, the confectioner.

Quite close is the Pavilion of

LA MATERNITE BELGE and LES ARDOISIERES D'ANGERS (The Slate Quarries of Angers), side by side, and at last of all, to terminate the right side,

SAN MARINO. This Pavilion is, so to speak, a reproduction of the State Palace of San Marino; inside are exhibited different products of the country, such as WINES, OILS, etc., as well as old coins, medals and photographs.

On the opposite side of the EIFFEL TOWER, the Comptoir d'Escompte has also established a branch, which carries out every banking or financial transaction, and which has been the subject of a special article in the Chapter: "Useful Information."

LE PALAIS DE L'OPTIQUE. M. François Deloncle, together with M. Gautier, fellow of the Bureau de Longitude, have constructed there a telescope 60 mètres in length. It enables one to see the moon, as if it were quite close, and we can study the celestial map as easily as a geographical map. The admission is 2 francs. You cannot only study the celestial dome, but also the fastnesses of the earth, and through a certain arrangement of glasses admire some light effects, which fairly carry you through Fairyland.

MOROCCO. Morocco, which is officially represented in this Pavilion, has imitated on the ground floor the court yard of a rich Moorish house. The goods exhibited there are carpets, morocco leather, in fact all the products of the country. All round are hung photographs sent by the French Consul in Morocco. On the first floor is a Café-Restaurant where are served the refreshments and dishes peculiar to that country.

VENICE IN PARIS. Admission: I franc. The name plainly tells us the contents of this Pavilion. It is a reproduction of Old Venice with its canals, gondolas and gondoliers.

TRANSATLANTIC PANORAMA. Admission: I fr. The Transatlantic Panorama is the work of M. Poilpot, 'who presents to us the landing of one of the Transatlantic Company's steamers in the bay of Algiers, with the whole of the panorama of the town as described before in Chapter XI. This panorama is completed by several dioramas on the ground floor.

THE CINEORAMA. Admission: I and 2 francs, according to days and hours. It is a trip in a balloon inside the Cinéorama itself, where, through a clever ar rangement, unrolling before your eyes, you see the scenery of the different countries just as you would see it from the car, supposing your balloon carried away into a virtiginous race.

The Cinéorama has as its neighbor the GAS Exhibition, whilst at the side we find

THE TYROLIAN COTTAGE, which is a reproduction of an old Tyrolian manor at the time of the Renaissance. On the ground floor is a tasting-saloon, where Tyrolian Wines alone are served; the first floor is the reproduction of a Chapel, the Princes' room and a jewelry exhibition. Continuing our visit, we reach the Palais de la Femme (Woman's Palace).

PALAIS DE LA FEMME. Admission: I franc. It is the history of WOMAN, not only in an historical point of view, in her transformation, but also in is WOMAN in practical life, her role, her wants, her longings, her duties. She is principally represented on the ground floor in the different occupations which she has held in more recent years, whilst at the side are exhibited the Glories of Femininity. On the first floor is a Lecture Hall for Women with an exhibition of Woman's handicraft.

ECUADOR. It is the national Pavilion of the Republic of Ecuador, which, at the instigation of M. Médina, has sheltered the Republic of NICARAGUA. There are exhibited all the natural products of these two countries, so fertile and so rich in resources.

RUSSIAN ALCHOOLS. It is the exhibition of all the systems and processes used in Russia for the distillation of all alcoholic products, which are exhibited side by side with the apparatus which produces them.

THE CERAMIC is the complete history of the Ceramic Art.

TOURING CLUB. The Touring Club has a very elegant and handsome Pavilion for the use of its members and guests.

We have ended our ramble by the EIFFEL TOWER; there only remains to see close to door 27 the MARE-ORAMA, the work of Hugo d'Alésy. Admission: 2 and 4 francs. Thanks to a most ingenious invention, we find ourselves on the deck of a steamer animated with pitching and rolling, such as we would at sea, and we can seen before us passing the coasts of Algiers, in fact we go through all the peripatetics of a sea voyage. Before visiting the part situated on the very bank of the Seine on the left of the Pont d'Iéna, we only have to enter the

CELESTIAL GLOBE. We see there all the marvels of the world, a miniature reproduction of the Planets, Stars, Seas, Countries, etc.

We have now to visit the bank of the Seine as far as the Pont d'Iéna. First of all:

PAVILION OF FORESTRY, HUNTING AND FISHING. This magnificent Palace, whose bas-reliefs

represent the pleasures of Nimrod, dominates the river and is completed by two elegant pavilions decorated in the same manner. On the ground floor is the Exhibition of the Department of Agriculture, with a show of all the processes in use for the propagation of forestry, with all their picturesque scenery such as Foresters' Lodges, sawmills, etc. Some dioramas and plans in relief together with photographs of the works executed to fight against the encroachements of the sea on our coasts complete this exhibition. Leaving the technical a side, we have the practical side, that is to say all the products of the forests, india-rubber, essences, cork and bark, dye products, etc. In the other part, on the ground floor, are ranged everything connected with fishing, and all that renders sea and rivers productive. We find splendid exhibits of fishing rods, trailing lines, nets, in fact everything necessary for fishing purposes.

On the other side are all the products of the sea, fishes, shells, sponges, etc., will excite our admiration. Through the kindness of the Naval Secretary we have some photographs which enable us to live the life of the fisherman. Hunting and shooting has but a very small exhibition. We only find there the products of the chase, peltry manufactured into fur cloaks and coats such as those worn by men and women and also motor car drivers, male or female.

Foreign Nations are divided between the first and the ground floor. The Centennial Museum is on the first floor, where we notice the transformation of the horns of animals into commercial products, the use of skins in the hat industry, specially hares and rabbits' skins; then all the arms and weapons of destruction with the material employed for their manufacture, together with the different ammunitions used. This exhibition is completed by a retrospective show separate from the other: long-bows and cross-bows, side-arms, armors and breast-plates. At the side is a small Pavilion, almost an annex of the first:

L'OSTREICULTURE (Oyster Culture). The name is sufficient to tell us the object of this Pavilion; it is to show us the cultivation of oyster beds of Arcachonand and amongst others the Oyster Beds of Arcachon and Marennes. I wish to add, for those so inclined, that they may, there and then, partake of the luscious bivalve and compare the different qualities.

Here ends the chapter of the Attractions of the Eiffel Tower, but, as there are many other attractions adjoining directly or indirectly the Exhibition, and bordering the Champ de Mars, we shall refer the reader for a visit to the special chapter, entitled: "Attractions Outside the Exhibition."

CHAPTER VII.

THE PALACE OF THE CHAMP-DE-MARS.

Let us drive to gate No. 24, which is on the avenue de Suffren, opposite the southern support of the Eiffel Tower, exactly on the corner of the Station of the Champ de Mars, where you can conveniently come from the station Saint-Lazare. Here we are within. Let us go on as far as the foot of the Eiffel Tower; let us endeavor to go through in detail this part of the Exposition which extends from the military school away at the other end on the right to the Eiffel Tower, to which our backs are now turned. Before us is the Chateau d'eau, so wonderful in the evening under the thousand electric lights furnished by the palace of electricity, which is set up between the Chateau d'eau and the Hall of Festivals, which occupies the centre of the old Machinery Hall. To the right and to the left is a series of palaces, which, united one to another, seem to form a long palace on each side, the line of which is perpendicular at each end to the ancient Machinery Hall, now become the Palace of Agriculture and of Food Products. Now that we have got an idea of the whole of this, let us take up each palace separately and let us begin by the nearest one. We will enter the long line of palaces on our right; the first is that of Letters and Sciences and of the Arts, whence we shall pass step by step into the following ones. Nevertheless, from time to time, we shall be able to go out on the right hand side to take a look at the annexes, which are arranged parallel to the palaces and bordering the avenue of Suffern, just as when we get on the other line of palaces parallel to this (the one which a short time ago was on our left hand), we shall see a series of annexes bordering the avenue of la Bourdennais. In these palaces we shall always find, with the Freuch exhibit, a foreign exhibit of the same nature. These latter we shall speak of occasionally only. The Palaces of Letters, of Sciences and of the Arts: On the ground floor, we find on entering, instruments of music, the Centennial Museum, which occupies the gallery in the centre; then typography, the book department, Class 13, very complete with its work, comprising specimens of everything pertaining to the book-makers' art, from works expensively bound down to copies of illustrated journals, instruments of precision, a very handsome collection of coins and medals, and finally, a whole theatrical equipment. A moving platform will take us, without fatigue, to the first story where you will be able to see for yourself the progress made in Medicine and Surgery, and that with the more ease since the Centennial Exhibition of objects on the first floor above is distributed in exactly the same way as that on the ground floor.

Side by side with this exhibition and on the same floor we find everything in the way of maps; maps of the world, geographical and cosmographical apparatus, and also a complete exhibition of typography.

We shall not mention the annexes in the text unless they contain something special. The plan will serve to show you that there is an annex to be seen in the border of the avenue. Without going out of doors we pass on to the palace of

EDUCATION AND INSTRUCTION.

Up one flight are secondary instruction, superior instruction, primary instruction and that of adults, which border the Centennial Museum, on the other side of which we find the foreign exhibitions and, as particularly worthy of mention, that of Great Britain, which is very interesting. On the ground floor we can see the enormous progress made of late years in France in industrial and commercial instruction, artistic and agricultural instruction under the de Grignons; the institute of agronomy, Grandjouan, Montpellier and others, and this with the more ease that the Centennial Museum, situated on the left, near by, at the beginning of the palace, shows us the progress made in all kinds of instruction. Here we will stop on our right, near the annexes, to visit the large restaurant with terraces, where the only beer sold is that brought from Munich.

After having seen its neighbor, the Caoutchouc Russe, which shows us a laboratory and workshops, we will return to the ground floor of the palace of chemical industries, which shows to visitors, besides the Centennial Exhibition of its products, which is found in the central gallery, the process of making paper; then the display, so interesting, of tobaccos and matches, that of leathers and skins, and finally that of pharmacy and everything relat-



The National Manufacturers' Palace.

ing to pharmaceutical products; this, not finding sufficient space, has encroached on the first story in the space allotted to the foreign exhibits of these same products; thus everything on the ground floor is French.

This ends our walk through this palace on the right; I ought now to conduct you into the galleries at right angles to this palace, which are found in the palace of electricity and the palace of machinery, but as I suppose that to visit the two sides of these palaces you will have found it necessary to go to the end, and then come back in the opposite direction, I imagine that you will return on the side toward the Eiffel Tower; we will then continue our visit by the palace on the left, which we will enter by the door on the left of the Eiffel Tower (as you look toward the Château d'Eau). It is the palace of Mines and Metallurgy. The whole of the centre of this palace is taken up by the Salon d'Honneur of the Metallurgy of France; it is entirely made up of the most imposing products of the great factories of France. All about on the ground floor are other galleries filled with the mining display, and also that of the quarries. This display is wholly French. Some part of the floor above is also occupied by the French metallurgical and mining display; the greater part of it, however, is occupied by the foreign display and the Centennial Museum.

We have now reached the Fabrics and Tissues, but all along the palaces, on the right-hand side, there exists a special exhibition, which I should not like to pass unniticed, that is:

The Gas.—In this small pavilion, on the left of the Metallurgy and before reaching the Tissues and Fabrics, we find the whole of the Collective Exhibition of the gas, and all that derives from that industry, viz., light, heat, etc., etc.

Let us return to the principal gallery, for it is now the Palace of Tissues and Fabrics, which will draw our attention, and more particularly that of ladies.

PALACE OF TISSUES AND FABRICS.

On the ground floor, after leaving the central gallery, we find, first of all, everything connected with the manufacture of tissues, that is to say, the inventions of Jacquart's successors (the looms). Then follow all the processes of manufacturing, rope-making and even perfumery. Everything works before your eyes; you see the looms in working order, you may compare the rough materials and also examine in its whole, the entire process of

manufacture required for the making up of fabrics. Close by we will find everything relating to clothing and spinning; there you will see flax and hemp, next to all the produes of ropery; in a word, all the textile materials. Further on we step right into the middle of a large dry goods store; ladies' hats, flowers and trimmings, chemises, corsets, etc. (all that is required for the clothing of either man or woman). Still further, the magnificent and gorgeous silks and brocades, the finest textures, ribbons, velvets, plushes-there is enough there to captivate the eyes of the most refined woman, however hard to please she may be. We arrive then to a class more varied: embroideries and laces; side by side are the finest and richest laces, together with the priest's robes and chasubles, the whole with a background of the most exquisite curtains and guipures that any one would wish to see; on the other side of the central gallery is to be found everything connected with dyeing and the dressing of materials in their rough state, just as later on we will see dresses and clothes passing through the different stages of manufacture.

Here, as well as in the majority of the other palaces, where we have ambled through together, we find in the entre of the Centenarian Museum, framed, so to speak, by the foreign nations, which, individually, have an exhibition in every way similar to the one we have just described.

The same thing can be seen on the first floor, and almost placed identically as on the ground floor, but the position occupied by the foreign nations is very much larger. Hence, it will be very easy for us to reach the Palace of Mechanics. We are again in about the same place as where we were when we stopped in the palace on the right and after passing the Chemical Industries; you will now understand the reason which has led me to consider this place as our Point Terminus. In fact, the Palace of Mechanics, which will be now the object of our attention, is situated right and left of the Château d'Eau, and the two galleries, facing each other, communicate with the Palace of the Electricity.

PALACE OF MECHANICS.

This exhibition is divided, as I have just told you, in two very distinct parts; the one we are now in is exclusively reserved to France, whilst the other, symmetrical to the first, and situated on the other side of the Château d'Eau, is entirely occupied by foreign nations. We shall only

give you, therefore, a description of the French section; however, we will call your attention to the Centenarian Museum placed in the longtitudinal gallery, just at the corner of the Palace of the Electricity, on the first floor.

Nevertheless I must warn visitors that those classes are portioned in such way that it is impossible, if one wishes to be brief, to give much details; that is to say, to compare between the ground floor and the first floor, because the same kinds of exhibits are scattered in both places. You will find, moreover, a complete annex of this exhibition at Vincennes. In any case, permit me to point out that you will find there machinery and tools employed in the working of wood and metals, machines used in the production of electricity (either directly or indirectly), all the patented motors, including steam engines and locomotives almost from its origin; in fact, everything producing strength and transmitting it.

THE PALACE OF THE ELECTRICITY.

On leaving the Palace of the Mechanics, we only have to turn to the right to find ourselves in the Palace of the Electricity, the soul of the Exhibition; it is, in fact, through the realization of this new invention, Child of the Genius of the century which is just closing, that the 1900 Exhibition has been able to surpass the previous one of 1889.

This marvellous palace, in which every inventor, French or foreign, every firm of repute, no matter its nationality, has had a share, supplies alone the whole of the Exhibition; it sheds a blaze of incandescent lights on all the magnificent treasures heaped up on each side of the Seine, from the Champs Elysées to the Trocadéro, from the Invalides to the Champ de Mars, but also, and above all, it is to that palace that we are indebted to, when night has come, to enable us to see the Château d'Eau transformed into falls of purple and gold, a fairy scene realized beyond our expectation.

The Centenarian Museum on the first floor will show us the whole of the rapid improvements obtained from the days of Graham and Armstrong, Volta and Leclancher, to the superb dynamos which, nowadays, no longer leave any limits to transit or strength.

Foreign nations are represented both on the ground floor and the first floor. The whole of the history of electricity and of the results achieved are put forth in the two stories of this magnificent palace. Connected with the



preceding gallery we find all the systems of production and mechanical use relating to electricity; all the practical and theoric uses of the Electro-Chimie.

The electric light which, during recent years, has advanced with such rapid strides, is entirely exhibited on the ground floor.

The first floor is more especially reserved to telegraph and telephone, in all their varieties, aerial or subterranean transmissions, marine cables, those wires which so marvellously carry the voice across the seas.

Turning to your right, through a subterranean passage, in the centre of the gallery of the electricity, you can go under the Château d'Eau and admire all its details, for the visit is indeed well worth making.

THE CHATEAU D'EAU.

There is no necessity to enter into many explanations to recommend to your admiration this marvellous work of art executed by M. Paulin.

From the Grotto, 30 mètres higher than the level of the Champ de Mars, when night has spread its wings over the gay city, you will see and admire this magnificent wateriall, lighted up by electricity and offering to your enraptured mind thousands of colors blending harmoniously together and giving all the hues of a glorious rainbow. It is, indeed, a wonderful spectacle, far above all that our imagination could picture.

We will now leave the Sublime for the Practical, by stepping inside the Palace of Agriculture and Alimentations. Do not let us omit, however, to throw a glance and to admire (I speak to those businessly interested in it), those immense boilers which are placed on the right and left of the reception hall, situated in the very centre and behind the Palace of the Electricity. On the left is the building reserved to boilers; one called Usine La Bourdonnais (deriving its name from the Boulevard which encircles it), is occupied by French engineers, whilst foreign engineers exhibit in the other building called Usine Suffren.

Those two large structures supply with steam the whole of the machinery working in the Exhibition, including the dynamos themselves of the Palace of the Electricity close by.

RECEPTION HALL.

As we have had occasion to mention again the reception hall of the Palace of the Electricity, we cannot omit to mention that the United States take the largest share in this Exhibition. We see Edison's marvellous discoveries, German's radiographical invention (X-rays) close by, Marconi with his wireless telegraphy—together with telephone in all its different applications.

THE PALACE OF AGRICULTURE AND ALIMENTATION.

We have now almost eached the end of our promenade. It only remains for us to see the old Palace of Machinery of the 1889 exhibition transformed into the Palace of Agriculture and Alimentation. There again we find that the same arrangement prevails respecting exhibitors. Foreign nations are on the right, France on the left; but before enterting into the details of this Exhibition, permit me to say a few words respecting this famous "Salle des Fêtes" which separates French from foreign exhibitors.

LA SALLE DES FETES.

This hall, which occupies the centre of the old Palace of Machinery of the 1889 Exhibition, is quadrangular. When we have reached it by one of the four grand entrances, of which two are monumental and exclusively reserved to official rceptions, we find ourselves on a circular track. Above the door, four official boxes, one of them solely affected to the President of the French Republic; eight large tribunes are erected in the remaining spaces, and at the corner of the pylons, which alone form nearly the whole of the structure, are four smaller boxes.

Let us return now to the Palace of Agriculture and Alimentation. The different exhibits of these classes are indeed too numerous to allow a reliable description, and I will not worry the reader by so long an enumeration. Let it be understood, however, that all alimentary and agricultural products will be found there, classed according to their origin, belonging either to the animal or vegetable species. Amongst those products you will have the satisfaction of witnessing how to make bread, how to knead the flour, and you will also find dioramas, panoramas, photographic views, all inclosed in a vessel constructed by the renowned and celebrated chocolate firm of Menier. To those fond of candies and sweets their temptation will sorely be tried by fortresses of nougat and caramels, whilst those seriously inclined will find agricultural statistics and everything connected with husbandry. They have even gone so far as to warn you against the destruction of useful insects, by presenting them to you, together with all their products, whilst a very clever collection will

enable you to distinguish and class parasitical plants and vegetables. All the above is exhibited on the ground floor. I will add, however, that part of the material for agricultural and rural enterprises are classed on the first floor, side by side with the agricultural industries and the culture of the vine. Behind that palace are two restaurants, both equally good, I believe, and if your visit at the Exhibition coincides with an evening "Fête," it will be wiser and better for you to rest and dine there, to await the waking of Phoebe, then go and admire the marvellous effect of the Château d'Eau and of the Palace of the Electricity.

Nevertheless, should you wish to go out of the Exhibition, you will find three doors close by, one on your right (door 21), facing the Swiss Village, of which we will entertain you later on; the other, facing the "Salle des Fêtes" (door 20), and the third (door 19) close to the moving platform.

CHAPTER VIII.

THE RUE DES NATIONS.

On account of its special character, the Rue des Nations is, to my idea, the most important part of the Exhibition. It will require to be seen minutely and carefully, for that we need time, and it would therefore be better to consecrate two days to it.

In any case, I will take it for granted that you have entered the Exhibition by the Porte Monumentale, and hence following the shores of the Seine as far as the Pont des Invalides, you will cross it with me on

LA RUE DES NATIONS

We are now once more at the Monumental Gate, Place de la Concorde. Let us notice on going in that there is a separate entrance reserved for official occasions and great festival days; we drop our ticket at one of the thirty-two small gates, which are capable of admitting more than 20,000 an hour to the Exposition, and we go straight ahead without stopping at the new gate or the new palace, contenting ourselves as we go along with the fine floral display which we go through as far as the Bridge of the Invalides. Let us cross this bridge on the foot bridge reserved for that purpose and devote our day to the foreign pavilions, which we have thus far only enumerated. Today we shall examine them in detail.

We will take, if you please, the first line of buildings, that which is found facing the Seine and built in part above the line of the Moulineaux, having as ground plan the admirable terrace already spoken of and having a basement located in the elevation near the quay. The first

PALACE OF ITALY

is the Palace of Italy, one of the largest of the Exposition. In designing it the architect was embarrassed by a choice among the wonderful masterpieces of that peninsula. The commission had the coquetry to set aside those that we

all know and select an ogive style, very common in France but rare in Italy. The commission apparently undertook to show us that Italian Gothic art of the Sixteenth Century had left sufficient trace to inspire the building of a national palace on that line. The principal motive is a charming doorway, which is repeated on each front of the edifice. It is copied from a doorway of the Palace of the Doges at Venice. The scroll of the House of Savoy surmounts it. At each angle is a gilded cupola; a larger cupola surmounts the whole edifice, and is a reproduction of that one at St. Mark's Church in Venice. The whole interior is agreeably decorated with statues, mosaics, friezes, and the effect is highly decorative. It forms a large hall, where all the manufactured products of commercial Italy are grouped together with the skill habitual with the descend-

THE OTTOMAN PAVILION

ants of the artists of the Renaissance. The Ottoman pavilion, which we come to next, is in the Turkish style of architecture at its most brilliant period, with its harmonious outlines, its white walls, and its glass in all colors. There is everything to be seen in this delightful pavilion, from the Turkish restaurant to the Armenian Theatre, not omitting the costumes and weapons of the Janizaries and a panorama of the banks of the Bosphorus. We come now

UNITED STATES

to the national pavilion of the United States. On the ground floor on the front overlooking the Seine is a portico, a sort of triumphal arch, ornamented with large Corinthian columns, surmounted by a group representing the Goddess of Liberty on the car of progress. Under this portico has been placed an equestrian statue of Washington. There is a large hall of the height of the monument, surrounded by balconies on every story, admitting of access and covered with a dome decorated with historical pictures; on the right and on the left are smaller halls. which on the ground floor will be used for receptions. Two stairways and two elevators give access to the three stories. On the facade in the rear is a secondary door, giving access to the street. The structure is wholly of wood, with a foundation in cement. The whole is covered with plaster without. Within it is decorated with paintings on the walls, which, as well as the sculpture and all the parts of the buildings, are the work of Americans from American materials. The dome, excepting the decorated part is covered with sheets of metal. For lighting at night



Bosnia and Hungary.

there are lines of electric wire disposed in a way to bring out the outline and the important features of the structure. The eagle, placed on top of the monument, has a spread of fifteen feet. The total height above the quay is 165 feet. The dome is 60 feet in diameter, and the group placed before the pavilion and crowning the Arch of Triumph is

AUSTRIA

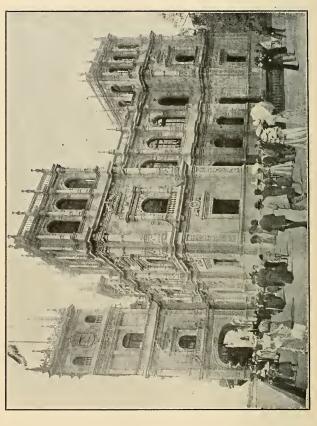
90 feet high. The national pavilion of Austria comes next to that of the United States, and covers a superficial area of 800 yards. It was built after the plans of the chief architect, Mr. L. Baumann, in a style recalling the eccentric architecture in Vienna of the Eighteenth Century. We see in it traces of the Imperial Palace, of the old university, of the Church of St. Charles and some other works. The basement is occupied by the Dreher Brewery and by a branch of the Leder Bank of Vienna. On the ground floor and one flight up are found exhibits of the Austrian press, of the watering places of Austria and Bohemia, of the city of Vienna, an exhibit of paintings of Austrian masters and one of the postal and telegraph departments. Let us add that the participation of Austria in the Exposition shows itself also in the different industrial palaces, where a superficial space of 18,000 yards has been given her without in-

BOSNIA

cluding the Annex et Vincennes. The Palace of Bosnia, which we come to now, is a rustic structure of absolute authenticity, whose charm lies in the fact that it is a reproduction of the house of a great Bosnian lord. The trimmings in wood, sculptured in the country itself, relieve the white tone of the rest of the building, while climbing plants give an agreeable appearance to this handsome pavilion. The Government of Bosnia exposes here everything which touches its own administration and the large industrial establishments of the country: mines, agriculture, control of tobaccos, railways, etc. The central hall is given up solely to the reception of the products of the School of Decorative Arts, which is the only one in the world devoted to Mussulman art. Here is a panorama of Scrajevo and pictures illustrating Bosnian life, without forgetting the restaurant in the basement, where a celebrated national orchestra can be heard. Let us stop a moment

HUNGARY

before the pavilion of Hungary, one of the most curious in this street, consisting of four wings, grouped about a



cloister in the Roman style. It should be added that this structure is destined to pass in review the development of Hungarian architecture, and to serve as a frame to this collection of historic monuments and works of art. The Gothic front, which faces the Scine, is brought out by a tower, 120 feet high, whose arcade overlooks the Corso which runs along the pavilion. To this tower will be attached a fine Gothic monument, the front of the Chapel of Kessa, with its ancient facade and its tower. The small construction which serves as a relief between the west and the south fronts, represents one of the entrances to the cathedral of Gyala-Feheivar. The western facade recalls the armory of Eperges, and, finally, after a tower representing the one of the Church Serbe at Buda-Pest, we find on the Quay d'Orsay the principal facade, a restoration of the Roman door of the Church at Iaad. Let us go in by a vestibule which gives access to an interior court, which is surrounded by a charming and picturesque cloister. The halls for the exhibits reproduce the interiors of Hungarian monuments. The ceilings, the doors, the windows are all historic reproductions. Let us mention chiefly the Hall of the Hussars, which serves as a reception salon for the Commissary General; the paintings and sculptured ornaments represent the deeds of the Hungarian hussars

GREAT BRITAIN

and trace out their noble exploits. The royal British pavilion reproduces, as we have already said, the facade of Kingston-House, built under James I., son of Mary Stuart. It will be open to the public, but it will serve especially as an offive for the Commissary General and a place of reception for the Prince of Wales and the Royal Commission. The monumental stairway within and the furniture of the reception rooms are remarkable in all their details, both for elegance and for comfort. Here may be seen works of art and rare collections belonging to the Prince of Wales, without forgetting weapons and jewels of enor-

BELGIUM

mous value. The Palace of Belgium represents one of the most ancient monuments of the Sixteenth Century, the City Hall of Audenerde, which strikes the characteristic note of ancient edifices in the municipalities of Belgium, with its high tower surmounted by a gilded knight. The ground floor contains three halls, of which two are separated by a large hallway, giving access to the large staircase. One of the halls is given over to the service of the



The Swedish Palace.



Press, and is used as a reading and writing room. The other two are given up to the exhibit. The first story contains the reception room. On a level with the river banks a number of Belgian brewers have established a Flemish

NORWAY

Cabaret, built in the style of this edifice. Norway shows us a pavilion wholly in wood, as does also her sister country, Sweden. It is in the form of Chalet, with two spires, and recalls the dwellings of the country, at least those of larger proportions and handsomer ornamentation. On the ground floor a large gallery occupies the Place of the Way, which is a promenade on the Seine and opens out by three large entrances. On the first floor the whole length of the facade is a balcony, with corbels, having in its midst a pinion motive. The interior forms a large hall, where are seen the natural products of the country and panoramic pictures. Do not forget the restaurant established in the basement. Let us salute now the work of His Majesty,

GERMANY

William II., for the plans for the German pavilion were inspected in their minutest details by the Emperor himself before they came to France. The monument is an example of architecture of the German Renaissance of the Fifteenth and Sixteenth Centuries. Large pinions decorated in colors, roofs and little steeples in colored tiles, the whole making a belfry, give us the impression of one of those rich dwellings on the banks of the Rhine. The German exhibit is above all economic and social in its character, but it has an annex, retrospective in its character, and of great interest, for it has the peculiarity of being French. The Emperor has, in reality, sent from his numerous castles some of the pieces of furniture and works of art got together by Frederick the Great, and this feature of the exhibit constitutes one of the principal attractions of a

SPAIN

visit to the German pavilion. The royal Spanish pavilion is in the style of Spanish renaissance, and the details have been drawn from diver, of the most celebrated, historic and artistic monuments, the University of Alcala, the Alcazar of Toledo, the University and the Palace of the Dukes of Montery at Salamanca. The central building has in its midst a court, made of balustrades and columns, a very lofty tower and three smaller oncs. The pavilion is intended for the receptions of the Royal Commissariat, and its decorations are an exhibit of retrospective art.



The Roumanian Palace.

MONACO

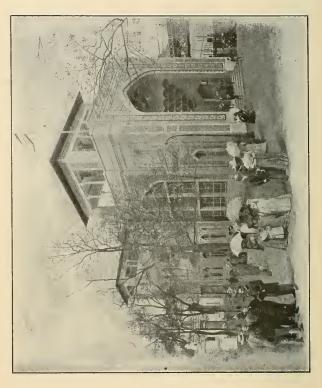
The Principality of Monaco displays close by that of Spain a more modest structure, but one which none the less has its charm, for it recalls to us the lovely cities of the Mediterranean coast—a white matting on which are detached depths of color, areades, terraces, a tower whose grand outlines are borrowed from the Castle of the Principality.. In the interior the products of this sunny land and the rich ethnographic collections assembled by Prince Albert of Monaco are worthy attentive examination.

SWEDEN

has built a structure of the greatest originality, being wholly in red pine, even to the external covering, whose counterfeit slates are also of that wood. In the centre of the palace a large and high tower rears itself, flanked at a certain distance by four smaller towers, these latter connected with the large tower by foot bridges, thus giving the edifice a very picturesque appearance. Artificial garlands of leaves, lighted at night, hung in festoons around the pavilion, complete the decoration. In the interior one should visit the brewery in the basement, the hall where skillful embroiderers can be seen working under the eyes of the public, the dioramas so attractive, without forgetting the telephone bureau, united to all points of the Exposition, an innovation quite "fin de siecle" for the Scandinavian. The Greek pavilion puts before us no monument of antiquity. It represents rather one of the Byzantine churches so numerous before the fall of the Empire of the Orient, with its bricks in various colors, its soft tint, blended with rose and turquoise, its princpial dome, its two small domes and its characteristic portico. Within, besides the products of the soil, are to be seen ancient masterpieces recently recovered at Delphi and at Olympus, the more bulky pieces of which have been arranged about the

SERVIA

monument on its exterior. Servia, which comes next, shows us also a pavilion in the Byzantine style, suggested by the religious monuments of Servia. It has a large central cupola and two smaller ones; the entrance ornamented with Byzantine columns; a large central hall into which open four other rooms, each with a semi-circular ceiling. A rich interior decoration recalls the brilliant frescoes which still are to be found in certain sanctuaries. Here can be seen the products of industry, the products



of agriculture, as well as an admirable collection of national costumes. Here we are at the Bridge of Alma, and I would urge you to return now with me to see the buildings in the second line, placed under the trees on the other side of the Rue des Nations. The pavilion of

ROUMANIA

is the work of Mr. Fermigé, the celebrated architect of the Exposition of 1889, whose task has been inspired by the most celebrated monuments of Roumania. The dome and the towers which surmount it are copied from the marvelous church at Argis, the principal door and the frieses are reproduced from the Church of Jassy. The many colored carpentry work and the enameled bricks give an exact impression of that Oriental style which characterizes the Roumanian architecture. On the ground floor, at the left, are exhibited underground products and the process of treating them: petroleum, amber, alabaster, lignite, etc. On the right are the products of the soil: wood, leather, hides, etc. We see here a fine forestry map and some very interesting photographs. In the first story among the objects relating to literature, science and the arts, civil engineering, social economy, etc., we see the curious publications of the Roumanian Academy and reductions of the great works of art executed in Roumania during these late years. Let us mention a very fine set of furniture carved in nutwood and a monumental door. There is also an ancient piece of jewelry work, very celebrated, known under the name of the treasure of Petrossa. It is in solid gold, inlaid with precious stones, having in all probability belonged to Alaric, King of the Visigoths, and a magnificent illuminated manuscript of the Gospels, the work of the Oueen of Romania. We will not leave the Balkans with-

BULGARIA

out visiting the pavilion of Bulgaria, which represents an elegant structure, very modern, very gay, and in a style absolutely new, ornamented with numerous openings, giving very large lighting surface. The principal exhibitor from Bulgaria is Prince Ferdinand himself, thanks to his collections, his wines and the harvests from his properties. There are also to be seen here carpetings, costumes, agricultural products and rare perfumes. The pavilion of Fin-

FINLAND

land gives us a curious idea of that Russian province and furnishes an interesting specimen of local architecture. The Pavilion is constructed according to the custom of the country with double walls and double windows on account of the cold. The ceiling is made out of pieces of wood, the decorations are borrowed from the animal kingdom: bears, frogs, heads of reindeers, wolves, etc. The pavilion is especially devoted to an exhibit of public instruction, which is widely diffused in Finland, the University of Helsingfors, its capitol, enjoying wide reputation. We find ourselves now in

LUXEMBOURG

front of the pavilion of the Grand Duchy of Luxembourg. We can admire this elegant structure, which seems to be a handsome city hall of a small city made up of several details taken from important monuments of their country of origin. With its large roofs and its tower in the form of a belfry, this pavilion certainly makes a very good figure by the side of its neighbors. Here is a rare building, the

PERSIA

pavilion of Persia. It represents a palace in actual existence at Ispahan, and which is the admiration of travelers. It is composed of two stories, the entrance placed before a kiosque of music is the full height of the palace, 36 feet, and, like the whole front, is ornamented with pieces of pottery, reproduced exactly from the gate of a famous palace of Ispahan. We enter the hall of honor, ornamented with Oriental magnificence. We see here Persian carpets and pieces of faience, metallic reflexes unique in the world. This salon is destined for the use of the Shah during his stay in Paris. From the large salon we go to the bazar proper, where are found all the products of the soil and of the industries of the country. Before going away, let us stop on the terrace, where is a coffee house. The terrace supports two pavilions with colonnades, copied from those of the Palace of the Forty Columns at Ispahan. Unlike the great part of the other nations, Peru has not sought to reproduce her national architecture, which has no existence except in the religious monuments of the

PERU

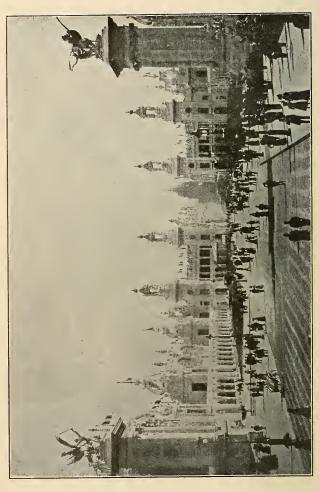
Spanish era. The Peruvian pavilion is an elegant and convenient structure, which, after having furnished a shelter for the exhibition of Peru, will be taken down and sent to that country to be rebuilt there. It contains the mineralogical researches of the country and certain textile and pharmaceutical products. Do not neglect the collections of exotic plants and flowers, as well as the kiosque containing

PORTUGAL

the restaurant. The pavilion of Portugal, which comes now and is near the Bridge of the Invalides, represents the colonial architecture of that country. The building is wholly of wood, representing stone and pottery together. We find here all the mining and agricultural products of the country, without forgetting its wines, which are known throughout the civilized world. The last pavilion of this not-to-be-forgotten series represents an original and comfortable old-fashioned mansion. It is the pavilion of Den-

DENMARK

mark, placed just behind the pavilion of the United States. It offers this peculiarity: it was erected by subscription. They were generous donors who, apart from the general exhibit of which the government paid the cost, have met all the expense of this. In the interior we find a large hall, occupying both stories and containing an uninterrupted gallery. Here is a salon for ladies, with all the comforts desirable, and also the permanent bureau of the society for building up the export of Danish products. This curious pavilion reflects great honor on Denmark, whose products installed in their respective classes have achieved considerable success.



CHAPTER IX.

THE ESPLANADE DES INVALIDES.

For that visit we will advise those residing on the left shore of the Seine (it will very likely be the smallest number) to enter by door No. 5, which is placed at the corner of the Quai d'Orsay and the Pont Alexandre III.; the others, living on the right shore, will do wisely to enter the Exhibition by the Monumental Door or by the Entrance of the Champs Elysées, between the two palaces. Whatever the door selected, pass over the Pont Alexandre III. In any case, I shall suppose the visitor at the corner of the bridge on the left shore of the Seine. There, after having gone through the avenue facing him, he will have, right and left of him, the two long palaces, and I will now ask him to stop with me a minute and as usual try to find his way about.

We have on each side a long series of buildings, each of them forming a whole; right and left is an assemblage of palaces, gathered together exactly in the same fashion as on the Palace of the Champ de Mars.

Nevertheless, let us remark, that to our left, under ground, is the station des Invalides; on our right, a little way behind us, is the entire Rue des Nations, where flags of all nationalities gaily and gracefully waving to the breeze give the Rue an appearance of gaiety and rejoicing; in the distance, facing us, stands majestically the Dôme of the Hôtel des Invalides.

Entering the left wing of the palace on our left, we find an elegantly built construction, just on the border of the Seine; it is L'Art Dans la Rue (Art in the Street). We will have occasion later to return to that exhibition.

First of all is the Furniture Palace, following immediately that of the Decoration. In the hall, on the ground floor, are placed the drawings and models of decorative carpentry and carved ornaments. Further on we have roofings, audacious in erections, graceful in styles; then doors, gates, iron railings most beautifully carved and chiselled; we will call it the regular decoration for public buildings and dwellings. On the first floor we find Tapestry and

Ornamentation in all its branches, whilst the ground floor is reserved to Furniture and the Centenarian Museum. At the end, always on the ground floor, but in that part of the palace following, so to speak, the first one, is an entirely different style of exhibition.

There, America and France vie with each other in the exhibition and possession of magnificent jewels, whilst right at the bottom, but on the right, we find everything concerning cutlery.

This represents the whole of this right-hand side palace. We will go through it again, room by room, for we shall be obliged to leave very often the principal gallery to see on our left the private exhibitions of large dry goods stores, as well as those special exhibitions which draw our attention when nearing the Invalides.

The palace on the right is by far much easier to visit. The first gallery near the Seine is devoted to the Ceramic. All the other galleries are reserved to foreign nations whose exhibitions, symmetrical to those in the left palace, which belong to France.

This rapid visit has been useful, for it will enable you to select the parts more likely to interest you by showing you their position, and thus ramble freely through every class. Let us now enter the pavilion bordering the Seine, "Art in the Street."

L'ART DANS LA RUE. (ART IN THE STREET).

Its principal entrance is situated between the Rue de Constantine and the Quai d'Orsay. Art in the Street recalls to one's mind those popular fairs with all its glare and tinsel which were the delight of our childhood.

The door, original and lightly erected, with glaring tones, attracts the eyes; the interior decoration blends with the outside, and this Pavilion of "The Art in the Street" fully justifies the idea we formed whilst children at the old Fair Stalls. To call the entrance a door needs indeed an apology, for it is only an entrance, an opening, almost a palisade, which few paintings audaciously thrown on the boards lead the public to take for a Monumental Entrance, an opening covered, so to speak, of the traditional peacock's feathers.

The remainder of the avenue matches the entrance, Genius and Cleverness have replaced Ostentation and Display.

It had first been intended to make the Art in the Street a real marvel, but necessity has limited Ambition, and to my idea the work is far better as it stands.

The aim of "The Art in the Street" was to recall, as I said before, those popular fairs, where we find side by side shooting galleries and menageries; giants and dwarfs, bearded women and wrestlers, etc., etc. M. Colin, the designer, has fully grasped the idea, and treated the subject in a masterful way. He presents to us the ephemeral life of clowns and mountebanks. Close by is the news vender's stand, the same where in the morning we buy from the girl, risen too early to have had time to make a very elaborate coiffure, the penny paper which she hands to us with a smile. Then we turn to the practical side of life. It is the "Correspondence" organized by M. Selmersheim, where one finds all the needful for writing, and further on, the Parisian Inventions, which, under M. Sauvage's directions, recall the New Year, with its toys, its puzzles, ever new, ever cheap, that one always buys; in fact, Paris' latest whim!

Now we have seen the Paris of the Boulevards on feast days, let us resume our ramble, which, although of a more serious character, will be none the less gay and interesting for all that (I speak more especially to ladies), as we shall step into the Jewelry Section.

The first class to attract our attention is the Decoration, which includes, as we have already said, two distinct parts; regular decoration and furniture decoration. We could very well christen this place The Palace of the Decorative Art. We will start by the ground floor. It is there that is reviewed the whole of the Decorative Art, sculptural and ornamental, which concerns alike hardware and ironmongery, even ornamental painting; that is to say, the decoration used in the most difficult items connected with building and habitations. We also find there the Mosaic, under every shape or form, with its hues and designs ever changing and occupying a more important stand than the one allotted previously to that work on the first floor; further on we come across a new transformation. I mean the Ceramic, which shows us in a most convincing manner that public buildings can be thus decorated at a minimum of cost.

We have now passed into Class 70, which immediately follows the first. It contains everything connected with furnishing, carpets, tapestry, hangings, furniture, etc., etc. We even notice there the manufacturing materials used for those rich and valuable hangings and in which our

Parisian dry goods stores are second to none; besides tissues, properly speaking, we notice that an exhibition of carved, embossed and plain leather, used in the covering of chairs, etc., has found a very important place, and I will also add that the house in which the author of this Guide has its aparments, Le Lineoleum, 23. Boulevard des Italiens, has succeeded in presenting a show of its goods well worth noticing, not only on account of the finish style and refinement, but also for the cheapness of its manufactures.

THE GREAT DRY GOODS STORES.

We must now leave the Principal Palace to look at and admire those Large Exhibitions presented by our great Parisian stores, and which excel in showing their magnificent goods and call forth the admiration not only of foreigners, but-Parisians themselves, however much accustomed they may be to refined and handsome displays.

The Louvre, the Bon-Marché, the Printemps, have reconstituted a marvellous Palace of Fashions.

Entering the Grand Palace once more, we shall face all the models for lighting purposes, in all their shapes, forms and patents. Electricity is not, however, included in this Exhibition, as this mode of lighting is confined to its special palace: The Palace of Electricity.

Vincennes (should you list to follow us there) will give us a better and larger idea of the new invention: "The Acetylene," where it can boast of having one of the foremost shows in that Annex.

I shall not speak of Petroleum and its uses. Since "Oil" has been struck, it has had such a widespread fame that it would be perfectly usless to worry the reader with any details about it, being well known by all, from the most civilized countries to the roughest and farthest; besides its progress for the last ten years has been so small and few, that all our readers must be perfectly aware of almost all its improvements; nevertheless, a glance at the very few new processes may prove of interest.

Whilst we are still on the ground floor, allow me to mention Class 74, Apparatus and Models and Process for Heating and Ventilation. There are but very few represented here, however, as they are more specially connected with Social Economy and Hygiene, where they figure prominently.

Before looking over the department reserved to cheap

furniture, which is placed at the end of the Palace, it would be more rational and practical to ascend at once to the first floor and admire the models exhibited by Tapestry in general; that is to say, the work and decoration for luxurious furniture, for instance, drawing-rooms, anterooms, bedrooms, boudoirs (that very sanctum of woman), and study, nay, admire, the most perfect taste employed in the decorations of reception rooms and ball rooms, where everything blends and harmonizes so well, and is calculated to set forth to the better effect the dresses and adornments of ladies, an art in which our Parisian firms so thoroughly excel; also the bedrooms, this apartment of "la Vie Intime," which deserves our praise as well as the boudoir style Louis XVI., the snuggest of all places.

At the side we find an industry, one of the largest and most important in France, one to which we are indebted for breaking the uniformity and monotony of the walls in our apartments! I have mentioned the wall papers brought by the French artists to such a high degree of refinement.

Further on, still on the first floor, we see the Stained Glass Windows. Often, when visiting churches, we have remained in ecstasy before those magnificent stained windows representing Christ, the Apostles, the Stations to Calvary, etc., but nowhere shall we find stained glasses with warmer tones, with more delicate finish and execution than those which will meet the visitors' eyes at the Paris Exhibition of 1900; for they are in every way worthy of Bernard Palissy, this clever and famous artist.

There remains to be seen the cheap furniture and costly articles, both exhibitions will be worthy your attention for the whole of the firms in the Faubourg Saint-Antoine have endeavored to vie with one another.

I have already told you that the Palace opposite is reserved to Foreign Exhibits, symmetrical to the French, which we have just described.

In the first two rooms of the Palace, on your right, are gathered the Ceramic, already seen on the ground floor, and further on, glass wares and stained glasses.

We must not leave the Palais des Invalides without casting a glance on the three stalls bordering the Rue de Constantine. First is the "Mas Provençal," renowned restaurant of Southern France, reputed for its good table and harmonious and melodious singing; a little further on is the "Maison Arlésienne;" useless to enter into great or numerous details, when the word "Arles" is pronounced, we are every one of us well aware of its meaning; respect-

ing the "Auberge des Cadets," to present it to you in an adequate manner, it would be necessary that I should call to contribution Coquelin Ainé, the famous Cyrano de Bergerac. I had much rather let you enter it alone and judge for yourself.

The Guide to the Exhibition is ended; before closing these pages, which may perhaps have appeared to you, either too long or too insufficient, allow me, reader, to repeat anew my request made at the end of the first part of this work: Point out to me all the mistakes or omissions, and in either case, to forgive me. Remember the days when my Guide has been of service to you, and has saved you from imprudence and ennui.

VICOMTE H. DE KERATRY.

SUPPLEMENT.

ATTRACTIONS OUTSIDE THE EXHIBITION.

All round the Exhibition are to be found a great many private enterprises, which, although not within the precincts of the Great Show, are nevertheless curious and interesting to sec.

The most important of all is the one connected to the Exhibition by a foot-bridge.

THE SWISS VILLAGE.

The foot-bridge connecting the village with the Exhibition is in the Palace of Agriculture (Machinery Gallery of 1889), Champ de Mars.

Entrance, I franc, and I franc extra should you wish to see the Panorama of the "Alpes Bernoises."

A whole Swiss village has been erected on the ground of a superficies of 21,000 metres. We will find there a dairy, a creamery, a Swiss Châlet where we can listen to the melodies of the Highlanders whilst drinking milk; further on is the historical Inn of Bourg Saint-Pierre, where, according to History, Napoléon stopped when crossing the Mount Saint-Bernard.

Close by we find:

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THE PAVILION RODIN.

The Rodin Exhibition, mentioned on the map, is situated at the corner of the rue Montaigne and rue Jean Goujon close to the Pont de l'Alma. It contains the whole of the works of the celebrated sculptor; who attracted so much attention in the artistic world, on account of the famous statue of Balzac, rejected some time ago, as a result of the violent polemics it created amongst the members of the Literary Men's Society, who had entrusted the execution of the statue to the renowned sculptor.

There are also to be found:

The Panorama of Rome; Rue Jean Goujon. Entrance, I franc.

Vesuvius in Paris; 24 Rue de la Fédération. Entrance, 1 and 2 francs.

A living Pompeii; also Rue de la Fédération. Entrance, I franc.

L'Hippocycle; Avenue de Suffren. Entrance, 50 cen-

A Cairo Street; 26 Avenue de Suffren. Entrance, 50 centimes.

The Cour des Miracles; Avenue de Suffren. Entrance, I franc.

And many others too long to enumerate.

Before ending this Chapter, allow me to advise you to visit the Magnificent Panorama of the Revolution, work of the eminent painter, M. Poilpot, and situated, Boulevard Delessert, close to Door 33 of the Exhibition.

ANNEX OF VINCENNES.

Traction and Locomotion not having had sufficient space allotted to them in the Palace du Champ de Mars, the greatest and the most important part of thos two Exhibitions has been placed at Vincennes. First of all, permit me to mention the different ways to reach this Annex.

First, we have the Metropolitan, which takes us to the door of Vincennes (see page 191); the inner circle (alight at Reuilly), and the Electric Car (Place de la Bastille et de Charenton). The most practical way would be, by far, to take a cab which will take you to Door 7 of the Annex.

The same rule as for the Great Show prevails here; no money is accepted at the turnstiles, and tickets only, purchased beforehand, will secure your admission.

RAILWAY MATERIALS.

We find, first of all, an Exhibition of Railway Materials, with special pavilions affected to Germany and Austria, Italy and Belgium. Leaving the shooting galleries on one side (long-bows and cross-bows), we reach the Tools, Machines, Brooding apparatus, and finally the United States Exhibition. Above and next to Roumania, is the "Acétylène," side by side with all the machinery connected with motors, and there, almost joining the preceding one, a complete Exhibition of Motor Cars and Cycles. The famous "Vélodrome Municipal" is situated between the sections Tools and Machines and that of Motors. It is there that during the whole of the Exhibition will be decided the greater part of sporting matches.

At the end of Lake Daumesnil, close to the Cycle's Exhibition, we find an annex of the Army and Marine, preceding the park of the Aerostation, where all competitions amongst Aeronauts will take place. A little above on the Pavilion of the Lake itself, we have the Falconery Exhibition connected with the Aviculture.

On the opposite shore are the Forests, with a Pavilion specially reserved to the United States, and right against the sidings of Motor Cars and Cycles. Above a large place has been set apart to the Department of Agriculture for an exhibition of all reproductive animals, including even the wing tribe of the farm-yard.

Last of all, close to the Door 7, we find on the skirts of the lake the Panorama of the Tour du Monde, whilst close by is the Philanthropic Society with an exhibition of all the apparatus and instruments for Saving Life.

By consulting the daily papers, you will find all the details relating to the matches, competitions, races, etc., which will daily take place on the grounds of the "Vélodrome Municipal."

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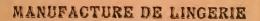
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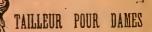
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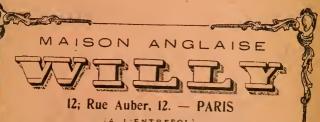
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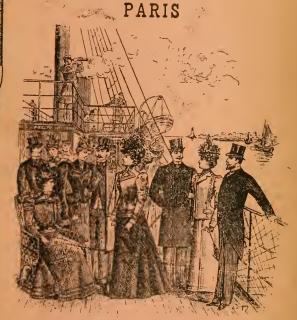


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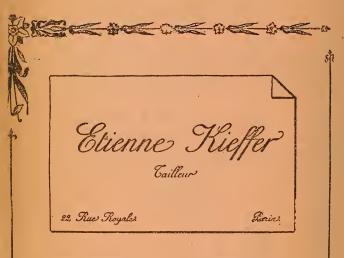


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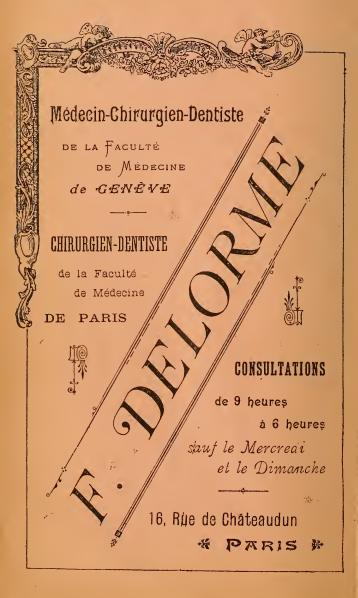
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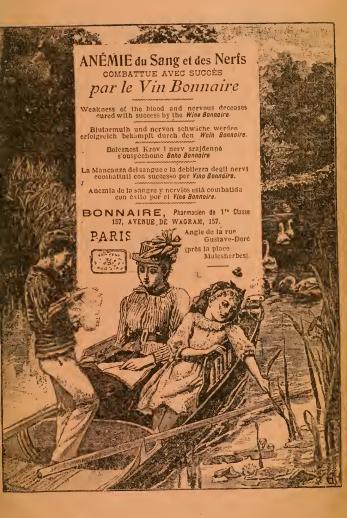
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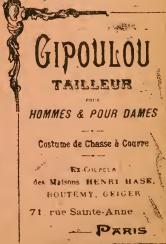
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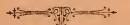


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AU CHATEAU DE CORRIGOT ---- PIERRY, près ÉPERNAY



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Sillery Mousseux . . . 2 50 | Carte Blanche 4 »

Ay Mousseux 3 » 1 Cuvéc Réservée 5 50

La bouteille prise à Mareuil-sur-Ay - 25 c. en plus par 2/2 bouteilles.

VINS DE CHAMPAGNE



CHAMPAGNE

ÉTABLI EN 1760



ESTABLISHED 1760

LANSON PÈRE & FILS

REIMS

Cette Marque est fournie à

SA MAJESTÉ LA REINE D'ANGLETERRE

et à

SON ALTESSE ROYALE LE PRINCE DE GALLES

VINS DE CHAMPAGNE





VINS DE CHAMPAGNE

CHAMPAGNE

Bucy de Rochecourt







MILLER-CAQUÉ & FILS

Propriétaires. - Negocients Exportateurs

MAREUIL-SUR-AY

Près Épernay (MARNE)

PRIX COURANT

Carte Noire. 3 25 | Marque Miller-Caqué et Fils Royal Carted'or (Ay réserte) 5 » | Sillery exquis (extra). . 3 25

LES VINS SONT EXPEDIES BRUT, SEC, DEMI-SEC OU DOUX

NOTA: Les bouteilles doivent être couchées à l'apri du froid rigoureux et de l'humidue



MAISON FONDER FN 1820

VINS DE CHAMPAGNE





REGNAULT Frères

Propriétaires de Vignes

au MESNIL, à OCER et VERTUS (premiers Crus Champenois)
Le MESNIL-sur-OGER (Marne)

PRIX COURANT

25 Centimes en plus par deux demi-Bouteilles

FRANCS C'EMBALLAGE, en Gaisses en Paniere de 12, 25, 30 & 50 Bestelltes, en Gare MESNIL-ear-GER

LES GRANDS VINS DE FRANCE VINS DE CHAMPAGNE



DE VENOGEA CO

VIN DES PRINCES



DE VENOGE & C° ÉPERNAY

PARIS

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MARSEILLE

14. rue Laradio

LONDRES

5, Mark Lare

BRUXELLES

25, me de la Riva

VINS DE CHAMPAGNE



MENTION HONORABLE BORDEAUX 1895

MÉDAILLE DE BRONZE ROUEN 1896
MÉDAILLE D'ARGENT MARSEILLE 1897
GRAND DIPLOME D'HONNEUR LYON 1897

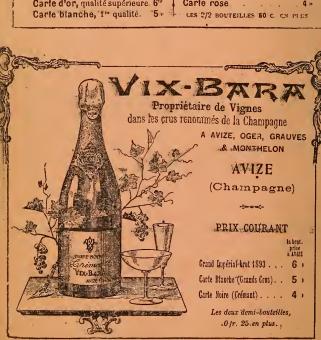
VINS DE CHAMPAGNE

VAILLAI ACQUOT

PROPRIÉTAIRE

à Mareuil-sur-Ay

PRIX-COURANT



VINS DE BORDEAUX, BOURGOGNE

GRANDS VINS DE BORDEAUX et de Bourgogne

extended by the the tender of tender of tender of tender of tender of tender of tender

Fine-Cxampagne - Liqueurs de Toutes marques -- Champaghe ---

Jules MARCHAND

TÉLÉPHONE 250-95

368, rue Saint-Honoré

WHISKIES GINS

ENGLISH HOUSE "

THES, CAFES

Sur toutes les tables aristocratiques vous trouverez les Grands Vins de la Maison Jules Marchand

BORDEAUX and BURGUNDY

High Class Wines All marks of All marks of Champagnes . Liquors

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BORDEAUX & BURGONDER

Champagner - Liqueurs
Aller Marken

JULES MARCHAND

die Weine von Jules Marchand

VINS DES COTES DE LA LOIRE VOUVRAY



FABRIQUE DE VINAIGRE DE VIN

90

BARUÉ Freres

119 et 119 bis, Faubourg Bannier

- ORLÉANS

DE VERMONT, Propriétaire, St-HILAIRE St-FLORENT (France)

GRANDS VINS MOUSSEUX CHATEAU DE VERMONT

Propriété exclusive de la Maison

CARTE BLEUE. Étain or. (sans 1/2 bout.).	1 50 1 75 2 "
- BLANCHE Etain or - ROSE	2 "
- BLANCHE COREL	
	2 25 2 50
- 0011	3 "
- O'OR GRAND VIN DE RESERVE. Etaia sable of GRAND CRÉMANT MOUSSEUX	3 50
- GRAND CREMANT MOUSSEUM .	
Les dearytoni-Bouteilles, O fr. 40 en plus	s

VOUVRAY MOUSSEUX

QUALIT	TÉ SUPÉRIEURE. (sans 1/2 bout. RÉSERVÉE	1. 1 50 . 2 "
	VIN D'ANJOU MOUSSEUX	

CONDITIONS DE VENTE

30 jours, 2 %; 60 jours, 1 %; 90 jours, au pair

QUACITE EXTRA CUVEE EXTRA SUPERIEURE.

Franco toutes gares par 25 bouteilles

AVIS TRĖS IMPORTANT

Les Vins mousseux doivent toujours être bus tres frais, même être mis dans l'eau tres fraiche ou glacée avant d'être debouches.

Le Vin Mousacux perd sa Mousse, et le Bouchage pout

Le Vin Mousacus pied să atolese, chie doloilige po-deour defectuari, și les Bore conhect dans un entreti ce-Lu Vin Mousacut qui voyago co hiver îs trouve quelquidor pelitule par la egele, qui deteriore aussi sa belle limpuitre de cristal. Les Clivats sont dosc instamment prics de fuer leur Commandes varul Taperoche das premiers Fuels, de saute les Expeditions sont leurs sonts auterant garnetis des cene-quences ile la geleie pendant le funget.

Nota. — Les pellicules, ainsi occasionnées momentaire per la gelec, disparaissent naturellement à remperature do et les qualité et beauté du vin ne se trosvent nullement alté-

UNE INNOVATION

Goutez et choisissez

Aoant de faire une commande, ne serait-ce que de 25 boutelles, l'on desire gaûter et choisir. Aussi, contre l'envoi d'un bon de poste de 0XF. FRANCS, nous adressons UN POSTAL contenant QUATRE BOUtelles nssorties de Même VALEUN 11,50, 21., 31, 31,50, selon le Tarif ci-annece. Le tout est contenu dans un CHARMANT PANIER, qui trouve son utilité duns le ménage. « OE VERMONT »

P.-S. - Bien indiquer la Gare qui dessert.

ADRESSE TÉLÉGRAPHIQUE : DE VERMONT - St-HILAIRE - St-FLORENT

VINS D ANJOU, DE TOURAINE



G. Tessier' & Cie

Propriétaires-Régociants

A SAUWUR

(CHATEAU JE GRENELLE,

Maison fondée en 1859

Adresse Telégraphique .

TESSIER = GRENELLE = SAUMUR

VINS EN CERCLES

LES EAUX-DE-VIE DE FRANCE

COGNAC, KIRSCH



MAISON

De Bonnet & Gie

Eaux-de-Vie

* COGNAC *

(Charente)



Spécialité de Kirschs garantis Purs

Aug. PEUREUX

à FOUGEROLLES (Haute-Saône)

Récolte	1885	6	»	Récolte	1895.	 4 25
	1890	5	». ·		1896.	 4 n
node.	1894	4	50 .	, where	1807.	 3 75

Le litre loge en bonbonnes neuves, port et droits à la charge de l'acheteur

Moyennant une légère augmentation on peut livrer en belles bonbonnes élissées sur verre de 1 ou 2 litres pouvant servir de carafon

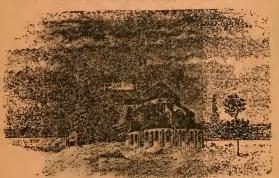
LIQUEUR DIGESTIVE



A REOLINE

Tel est le nom d'une des meilleures siqueurs qu'il soit donné de déguster. Cest dans le département de la Marne, à l'Abbaye d'Orbais, que M. l'Abbé Pior, curt d'Orbais, passesser d'une trèse vigille fornule laissée par Bon un Bour, moine de l'Albaye d'Orbais, a jostalié une datillerie modèle dans laquelle il s'est appliqué, aute succès, à mettre à profit la gecette qui jui a ché l'éguée comme un veritable trèsor et dont il a su tirer un si grand parti. Nous afirmons que les liqueurs de grandes marques, telles que la Chartreuse et la Benédictine, ne sogt pas meilleures, et nous avons la conviction que quand la REOLINE sera bonnue, lel le ur sera prétrère par beaucoup de gournets. Nous ne saurions trop engager nos lecteurs à en faire usage.

Nous sommes encore sons le charme de la visite que nous avons faite à l'Abbaye d'Orbais, où nous avons été accueillis par M. l'Abbé Pior d'une façou si corduie. Non seulement il nous, a fait visiter sa magnifique dissillere dans laquelle nous avons pu admierr les appareils les plus perfoctionnes et les plus modernes.



mais ce qui nous a encere plus impoessionné, é ent le côté philanthropique de son entreprise, car à l'aide de son industrie, avec elle et par elle, il fait vivre une centaine d'oephelina euja epráce à la confection de sa savourcuse liqueur, trouvent près de lui soutien et affection.

Le dési le plus ardent des l'Abbé-Pion est de wair ses efforts de plus en plus couronnés de succès, afin du gouveir augmenter le nombre des petits déshertes du sort qu'il pourra recuellille. Cost assez voue dire, chest alecturer, combien les amecompatissantes davient être heureuses de pouvoir é associer à une telle ceuvre aussi nous ne doutons pas un seul instant qu'elles s'empresseront de laire figures au le cur table la savoureise su queur la REOLINE et à lui donner la preference sur Pour note part, nous nous empressons de préter le conçours de notre publicité à la prapagation de la REOLINE d'ORBALS-PABHAYE, si bonne, si ouetueuse, et avec le produit de la nuelle un saint homme, fait tant, de bien.

Pour ne produit de la quelle un saint homme, fait tant, de bien.

Distillerie d'ORBAIS-l'ABBAYE (Marne)

ou bien à

l'Administration du GUIDE DU GRAND MONDE, 17, Rue Cadet, a PARIS AINSI QU'A SES CORRESPONDANTS

EAUX-DE-VIE



DEMANDEZ

LA

Fine Bretagne

PRODUIT de la DISTILLATION des

VINS BLANCS NANTAIS



Théophile Guillons

LIQUEURS, VINS

LIQUEURS SURFINES

Guignolet Poulain



Triple-Sec Poulain

GRANDE DISTILLERIE DE L'OUEST

Médaille de Bronze : Bordeaux 1882 Medaille d'Argent:
Blois 1883

Médaille d'Argent : Nicé 1884

Médaille de Vermeil: Nanfes 1882 Médaille d'Argent · Vannes 1883 Médaille d'Argenl : Lipon 1894

Diplomed Heademid Nationald Agricold 1878. — Diplomed d'honneur: Nantes 1894

E. POULAIN Père, Fils & Cie, à NANTES

VINS FINS DE BORDEAUX

CHÉRI-FERBOS

PROPRIÉTAIRE

A BARSAC (Gironde)

VINS BLANCS

Comame de l'Haouetth - Clos le l'Églo

VINS ROUGES

Domame de Larriquette - Cru de l'Or

Cru de Missotte

Tous ces vins prêts à mettre en bouteilles, partant directement de la propriété, à 150 francs et au-dessus la barrique de 225 litres.

LES BIÈRES FRANÇAISES



HORS CONCOURS

BIÈRE TOURTEL

Blonde et Brune

क्षक्ष्रिक्ष

Brasserie de Tantonville

(MEURTHE-ET-MOSELLE)



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dans les principales Villes de FRANCE et d'ALGÉRIE

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dans les Grands Hôtels et les Principaux Cafés

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IMPORTATION DIRECTE

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Médailles d'Or

Médaille de Mérite

DIPLOME D'HONNEUR

A. MAUPRIVEZ

Maison fondée en 1856

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PARIS-VILLETTE

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Vérifié aux Douanes

TAPIOGA NATUREL

Concassé fin

Ballote de Toile 500 grammes 2 fr. 70 le Kilog.

250 - , 2 fr. 80

LES GRANDES MARQUES PAINS D'ÉPICES

